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SATURDAY, JULY 24, 1909.

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October 5, 6, 7, and 8, 1909.

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Tuesday Evening	MR. RUTLAND BOUGHTON'S NEW WORK, 'A SONG AT MIDNIGHT.' SIR EDWARD ELGAR'S SYMPHONY, AND MISCELLANEOUS.
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Wednesday Evening	DVORAK'S 'STABAT MATER' AND MISCELLANEOUS.
Thursday Morning	HANDEL'S 'JUDAS MACCABEUS.'
Thursday Evening	MR. GRANVILLE BANTOCK'S 'OMAR KHAYYAM.' Part II. (First Performance in Birmingham.) AND PART III. (First Performance. AND MISCELLANEOUS.
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LITERATURE

Memorials of Old Suffolk. Edited by Vincent B. Redstone. (Bemrose & Sons.)

The Norfolk and Suffolk Coast. By W. A. Dutt. Illustrated. (Fisher Unwin.)

SUFFOLK for more than six hundred years, according to Mr. Redstone's Preface, "stood second only to Middlesex in importance." Its records, both political and social, are not sparse; its memorials—castles, manors, churches, and monastic buildings—are unusually numerous; while the bleak seaboard, with its still-continuing tale of submerged towns and vanished estuaries, provides a peculiar and vitalizing link with the past. Yet, all these things being considered, it does not appear that Mr. Redstone and his contributors have fully risen to the occasion in the present volume. It contains, as was to be expected, the fruit of much valuable research; as, for example, in the editor's articles entitled respectively 'Roman Villas and Saxon Burghs' and 'Traces of Saxons and Norsemen.' We note that the latter includes an account of the secluded and seldom-visited ruins of the Minster of South Elmham—perhaps the most remarkable in the county; and that Mr. Redstone here decides boldly, and, we think, with justice, in favour of South Elmham as the seat of the East Anglian bishopric, as against the more usually accepted North Elmham in Norfolk. Yet these and succeeding papers, though of indubitable interest, leave the past dead as they found it, and will scarcely appeal to the general

public which is unswayed by antiquarian zeal or personal associations with Suffolk. The paper on 'Orford Castle, its History and Structure,' consists of a wealth of minutiae, architectural and historical, strung together without much attempt at style or charm; Mr. F. S. Stevenson's treatise on 'Framlingham Castle in its Relation to General History'—in the course of which the writer indulges in the curious supposition that this fortress was reconstructed "about the year 1069 for the purpose of meeting the attempt at Harold's restoration"—is ill-digested and of excessive length; and Mr. Redstone's discourse on 'Riot and Ruins,' dealing among other things with the great riot at Bury St. Edmunds in 1327, and the exploits of the followers of John Ball, is an opportunity missed, being little more than a record of names, events, and dates.

On the other hand, Dr. Cox contributes a learned and illuminating account of the domestic economy of the Abbey at Bury, in which the life and work of its Benedictines are ably vindicated; and 'The Story of the Suffolk Schools,' by Mr. L. P. Steele-Hutton, expounds in an entertaining fashion the mediæval system of education, with special reference to "boarding-schools." The principal Suffolk establishments of this kind—those at Wingfield and Mettingham—might, as the writer observes, "by a slight turn of fortune's wheel have developed as did those of Cambridge or Oxford." 'The Suffolk Bank of the Winding Stour,' and its memories of Gainsborough, Constable, and the miser Elwes, uncle and nephew, are the subject of some chatty and discursive remarks by Mr. H. F. Hitchcock; and a whole chapter is devoted (with obscuring profusion of detail) to the Ipswich associations of the Chaucer family, and scarcely profitable conjectures as to the possibility of the poet's having, at some period or other of his career, visited that town.

For the rest, the article on 'Superstition and Witchcraft' is disappointingly thin, and all but ignores the numerous apparitions which to this day may be beheld, by the eye of faith, within the borders of the county; the fragmentary references to Dunwich and its fate seem to us inadequate for a subject of peculiar interest, worthy of a paper to itself; and among minor omissions we notice that the famous Wenham "Doom" is not even mentioned. The illustrations from photographs are, as usual, admirably reproduced; and, as is not so usual, the volume contains a trustworthy Index.

It is not easy to see what is the peculiar sphere of utility contemplated by the new "County Coast Series," inasmuch as the ground covered has already been fully dealt with in the many county guide-books, of varying status, that recent years have brought forth. Mr. Dutt in the opening volume, 'The Norfolk and Suffolk Coast,' has set about his task conscientiously, with a praiseworthy ambition (not always realized) of imparting freshness and novelty to an oft-told tale.

Starting upon a walking tour—"foot-faring" he terms it with ill-judged persistency—he takes his readers round the East Anglian coast-line, from Felixstowe to Lynn and the Marshland, touching by the way upon the well-worn topics of Dunwich and coast erosion in general, the picturesqueness of Walberswick and Southwold, the tripper crowds of Yarmouth beach, and the desolate shores and forgotten havens of North and West Norfolk with a triviality of detail verging at times on the garrulous. Digressions inland are made to Walsingham and Burnham Thorpe, though the respective associations of these places, being by now tolerably familiar to most people, scarcely afford adequate reason for a departure from the ostensible purpose of the book. The noteworthy estates of Holkham and Sandringham are, with greater appropriateness, described at length; and the fascination of King's Lynn provides ample excuse for a chapter which is little more than a résumé of things already sufficiently known. Mr. Dutt follows the beaten track in dealing severely with legends, such as that of the landing of St. Edmund at Hunstanton; but in lightly selecting Hollesley on the Suffolk Coast, in place of the usually accepted Hoxne, as the scene of the same king's martyrdom he is at variance, not merely with tradition, but also with the weight of antiquarian authority. Tales of smuggling and shipwreck are an attractive feature of the volume, and the author's account of the old Companies of Beachmen, peculiar to Lowestoft and Yarmouth, whose "long, graceful yaws" were the harpy-like predecessors of the modern lifeboat, is instructive and interesting; as also are his frequent notes on the bird-life of seashore and estuary.

The present would have been an admirable occasion for giving a more detailed consideration to local superstitions and folk-lore than the volume of 'Memorials' just noticed or the ordinary guide-book sees fit to accord, and Mr. Dutt has, in part, realized his opportunities. He tells us of "Old Shuck," the "huge black dog with a single flashing eye and a mouth that breathes forth fire," and other fearful phantoms of the Norfolk coast; but in confining the favour of supernatural visitation to Norfolk, he does grave injustice to the sister-county. Judicious inquiries in the neighbourhood of Dunwich, for example, and Walberswick would have revealed the presence, in those comparatively placid regions, of spectres every whit as appalling as the coach and headless horses of Caister, the legless, "almost headless" apparition of Happisburgh, or that which gave a name to the "Shrieking Pits" of Aylmerton. By carefully incorporating such local traditions—of which there is no lack—in his journeying, Mr. Dutt, without departing in any way from the scheme laid down, might have produced an unusually engrossing volume, containing much lore not readily accessible elsewhere. Instead, however, he has preferred to mete out censure and commendation, on an arbitrary

principle, to the popular watering-places dotted along his road—condoning in Felixstowe, Southwold, Lowestoft, and Hunstanton the selfsame symptoms, inseparable from modern "development," which in the case of Cromer and the coast resorts adjacent thereto bring down his scorn and rebuke.

Moreover, his chapters contain an abundant measure of "padding" both in quotation and fine writing. Five pages of rhapsody, with irrelevant allusions to Oreads, Dryads, and Naiads, and a passing reference to "Nox, the daughter of Chaos," are lavished upon the small strip of heath-clad cliff south of Dunwich. We have before now congratulated Mr. Dutt on his knowledge of East Anglia, but as a guide to mythology he is not wholly trustworthy, as may be gleaned from a later passage in which we read that "Hunstanton is a veritable home of Astræus, whose children, the winds, are always playing about his knee." The increasing tendency of honest writers of superior guide-books to indulge in classical quotation and allusion leads to egregious mistakes, which generally pass muster with the public and encourage pretentious sciolism.

Apart from diffuseness, occasional inflation of style, and the use of such words and phrases as "ruinated," "avine rarities," and "corvine prowler," the author writes in a style which is well suited to his purpose; while the illustrations—except one, reproduced from photographs—are unusually good.

The Tragical History of Hamlet, Prince of Denmark. By W. Shakespeare. (Doves Press.)

The Faerie Queene. By Edmund Spenser. 2 vols. (Cambridge, University Press.)

Geoffrey Tory. By Auguste Bernard. Translated by George B. Ives. (Constable & Co. for the Riverside Press.)

THE three books before us are very good examples, in differing degrees, of modern typography at its best. The first of our list comes from the Doves Press. That institution, as our readers are aware, produces, in our opinion, books which, for beauty of letter, taste in composition, and skill in press-work, rank with the finest work of the old masters, and leave little room for future improvement. The typographical difficulties in making a good page from a play are not inconsiderable, but they have been surmounted with an apparent ease which makes one lose sight of their existence, the red shoulder-notes marking out very satisfactorily the outline of the page. Even the few pages of variants at the end are unexpectedly sightly. As is well known, all typographical ornament is banished from the productions of the press, but one single capital, the initial one, is "flourished." To any one able to appreciate good work this book must convey the impression Mr. Cobden-Sanderson wishes to produce—in his own words, "order touched with delight."

The second book is by far the most important work that has yet been issued in their new type by the Cambridge University Press, and we must congratulate them on its striking appearance. The folio page allows room for the type to make its full appeal to the eye without the sense of crowding which is caused by the blackness of the type in the quarto. We have already spoken of the "Cambridge" type with commendation in our notice of some of the earlier volumes in the series, and we observe with pleasure that the recurved lower-case *h* has been abandoned in these volumes. The fine Van Gelder hand-made paper, though easier to work than the somewhat harder "Doves" paper, is exactly suited to the type. The press-work is highly satisfactory, though the register is occasionally a little uncertain; and the colour of the pages is laudably uniform in spite of the difficulty caused by the rather unnecessary use of an italic fount. The form of the stanzas prevents any hope of getting a solid page, and generally the compositors' work is very regular. What the Press wants is a master-printer who would know when to break rules. Thus, regular spacing produces a white river of type objectionable to the trained eye, when in the second to eighth lines the beginnings of the line are similar, or, to take another instance, when two letters like *gg* are set immediately over an *M*, as happens several times in the poem. A judicious redistribution of the spacing would obviate some unsightliness. There are no large capitals or other type ornaments, but we notice a very effective set of tail-pieces of vine-leaf pattern founded obviously on William Morris's treatment of that motive. One of the best of them is reproduced on the cover of the more expensive edition of the Spenser, which is full bound in the finest vellum, with bevelled boards, gilt top, and vellum end-papers. The two volumes of over 500 pages each make a splendid memorial to the first of the great Cambridge poets from his University.

The third book before us comes from the Riverside Press, one of the best-known in the United States. Like many fine books from the older American presses, it is typographically beyond reproach, the skill of the compositor being specially noteworthy; but what puts it in a category almost by itself is the extreme excellence of the illustrations by which—in this case—it is decorated. It would be no exaggeration to assert that never, since Geoffrey Tory pulled his engraver's proof, have these wonderful letters and cuts been seen to such advantage. The Printer's Note, from which we proceed to quote, lets us into the secret of their production:—

"More was aimed at than mere photographic copies, which are in many ways inadequate. It was thought desirable to make the decorations an integral part of the typographical treatment of the volume and to preserve when practicable their original relations to the type. To attain this end, more perfect printing plates were necessary than could be obtained directly

from the old editions. The designs, therefore, were all redrawn with the greatest care over photographs of the originals, and from these drawings photo-engravings made, which were afterwards perfected by hand when the forms were on the press. Notwithstanding some inevitable slight divergences of line, this method preserves with far greater faithfulness the spirit and effect of the original prints, and the result is more truly a facsimile than a direct photographic copy would have been."

The method is not new, but it is one which demands supreme ability to obtain such results as we have before us in this volume.

The main value of this book is, then, due to its perfect reproduction of the best work of Geoffrey Tory, who was the first royal printer under Francis I., a painter, engraver, and designer of unsurpassed distinction. Many books of the period owe their sole importance to the fact that they contain initial letters of his design. His borders, of which a full set is here given, are unsurpassed in their kind. He engraved the printers' marks for most of the Paris books of his time. Manuscripts painted by him sell at a thousand pounds for a small volume.

The monograph here offered to us is a translation from M. Auguste Bernard made by Mr. George B. Ives. Unfortunately, much more is known about French typography than was the case forty years ago, and while the text is still of value, it cannot now be considered authoritative. Moreover no attempt has been made to bring it up to date. Thus the manuscript described on p. 167 was included in 1889 in the Berlin-Hamilton Sale, and is now probably in France. If any attempt had been made to trace it, a facsimile of the miniature which is the original of the engraving on p. 207 would have been found, and some conjectures of the text corrected. In one case the translator has been somewhat needlessly timid. On p. 164 he regrets his inability to state definitely the present whereabouts of vol. i. of a MS. for which he had given the British Museum press-mark on p. 157. He will be reassured to know that the volume is on exhibition daily at the British Museum. But, as we have already said, the merits of this volume are of another order. No school of design, no art library of importance, which has not already some good examples of Tory, can afford to be without this volume. Its price is high, but first-class work of this sort cannot be cheap, and in its way this example cannot be surpassed.

The text of the Cambridge Spenser is reprinted from the edition of 1596, with the fragment of Book VII. from that of 1609. "A few obvious misprints have been corrected," and several others left untouched; I. v. 17, "can" should be *gan*; I. vi. 14, "found" should be *sound*; I. vii. 5, "he" should be *her*; I. vii. 37, "chaust" should be *chaust*; I. x. 36, "in-commers by" should be *in commers-by*; II. xii. 56, "fine" should be *five*, &c. But the text, as far as we have tested it, shows substantial accuracy, and conservatism in keeping the actual forms

printed in the original is far better than rash emendation. There will be great pleasure in reading Spenser in this edition, which we commend to the attention of every true booklover. The Doves Press 'Hamlet' reproduces the text of the Second Quarto, with additions from the First Folio and some slight changes in the punctuation. The division into acts and scenes is indicated in the margin. It is a scholarly and accurate reproduction as well as a work of consummate art. We observe that a tercentenary edition of Shakespeare's Sonnets is promised for the autumn.

A Subsidy collected in the Diocese of Lincoln in 1526. Edited by the Rev. H. Salter. (Oxford, B. H. Blackwell.)

MR. SALTER has done an excellent service for ecclesiologists and historians in printing the whole of a paper MS. volume of the year 1526, which is preserved among the muniments of the cathedral church of Lincoln. It gives details of the clerical subsidy or taxation of the great diocese of Lincoln, supplying the names of the incumbents and curates of almost every parish, together with various particulars as to their incomes and church expenditure, and also throws new light on the administration of Cardinal Wolsey. Heavy taxes were imposed on the clergy and laity in 1523. The scheme for the taxing of the laity at that date was set forth by Prof. Brewer, and described by him as "the first attempt at taxation on a scientific and impartial basis." Mr. Salter is of opinion that "but little has been known of the taxation of the clergy." Had, however, he consulted Dowell's 'History of Taxation' and the references there given, he would have found that a good deal more is known about the levies on the clergy at this period than he supposes to be the case. Nevertheless, this work, with its brief Preface, throws considerable light on the whole subject.

It is here shown that the innovations in ecclesiastical taxation introduced by the Cardinal in 1523, which were extended in 1526, made a considerable change in the valuation of 1291, which had hitherto been taken as the basis of clerical levies. By the old 'Valor,' usually known as that of Pope Nicholas IV., all livings under the annual value of five marks were exempt; but by the revised scheme by Wolsey there were no exemptions, and the rate of payment varied according to circumstances, those who had less than 8*l.* a year paying a fifteenth instead of a tenth, and some of the poorer religious houses paying only a twentieth or a twenty-fifth. Moreover, in estimating the income certain deductions were allowed, such as the repairs of the rectory and chancel and the stipend of the curate. Wolsey's scheme also included chantries and endowed grammar schools as well as churches and religious houses, and the individual was taxed instead of the living or endowment, so that curates and those who had been pensioned paid their shares, and not only incumbents.

Broadly, the change brought about a considerable increase on the old levy. Mr. Salter mentions the case of Shelswell, Oxfordshire, which was a rectory of the value of 4*l.*: the amount under the old method would have been 8*s.*, but by Wolsey's method it produced 10*s.* 8*d.* It is interesting to notice that foreigners, according to this return, paid double; but this was a usual feature in ecclesiastical subsidies.

The account here given of the religious houses is not nearly so full as that of the 'Valor' of 1535: there are no details as to the receipts of the monasteries, but there is not infrequently some interest in what it tells as to their outgoings. It shows, for instance, that almost every monastery paid an annual contribution to the Pope, the usual amount being 7*s.* The names are also supplied of those who held the post of steward or auditor to such houses.

"But our record is chiefly valuable for the information it gives about the assistant clergy, their numbers, their names, and their stipends. In this respect it is unique. No other early record is known which enumerates the curates in every parish over a considerable portion of England. Hitherto, if we have had some means of judging how prevalent pluralism was, we have been left to conjecture that a large proportion of parishes must have been in the charge of curates, but this subsidy makes the matter plain; for when we find a curate as well as the incumbent in a small agricultural parish with a population of less than a hundred, the inevitable conclusion is that the incumbent was absent."

Mr. Salter's conclusion as to the inevitable absence of an incumbent when the population was small will by no means always hold good. It was certainly not uncommon, as we know from other records, such as parochial visitations, to find in sparsely populated parishes a resident rector or vicar, together with a chantry priest (or sometimes a definite parochial chaplain) whose duty it was to help the incumbent in the administration of "sacraments and sacramentals," particularly when the parish had a wide area.

Interesting information can also be gleaned from these returns as to pensions for infirm incumbents; there were, for instance, in Oxfordshire alone, thirteen resigned incumbents in receipt of small pensions, which were not infrequently granted on the score of blindness.

Mr. Salter seems in doubt, in the Preface, as to the meaning or value of the word *stipendiarius* (usually contracted into *stip*), which follows the names of certain clergy. It is, however, pretty well established from the College and Chantry Certificates later in Henry VIII.'s reign that the stipendiary priest, as differing from the chaplain, chantry priest, or curate, was one who was appointed to discharge certain functions for a definite number of years, an income being provided for a period, but not in perpetuity.

It may be useful to remind those interested in the ecclesiastical history of different parts of England that the

diocese of Lincoln at the time of this return covered, in addition to Lincolnshire, the counties of Leicester, Northampton, Huntingdon, Bedford, Buckingham, and Oxford, as well as part of Hertford. For such a book as this an index is an absolutely essential, and we are glad to notice that there is a full one, extending to about sixty pages in double columns.

NEW NOVELS.

The Bride of the Mistletoe. By J. Lane Allen. (Macmillan & Co.)

IN this enthralling story of forty hours in the life of a middle-aged married couple, devoid of outward event, but revealing a hidden tragedy not the less striking for its fine symbolic setting, the reader once more falls under the spell of Mr. Allen as a *raconteur*, though he may feel that such prolonged tension and detail in the portrayal of defeated passion approaches dangerously near to melodrama. He may resent as unnecessary the intrusion of certain minute materialistic allusions in a study of human nature closely intertwined with a poetic summary of the evolution of man and man's religion. The writer of this "work of fiction," who expressly states that it is fiction, but neither in structure nor purpose a novel, has by his past achievements made for himself a high standard, and it is irritating in a book of such quality to find such a use of "him" for "he" as on p. 75, and a carelessness of proof-reading which leads, among other oddities, to a mention of the fire-worship of the "old Prussians."

Harm's Way. By Lloyd Osbourne. (Mills & Boon.)

WE at first imagined that Mr. Lloyd Osbourne designed to put his tongue in his cheek and show us the many philanderings of a typically spoilt American girl. If he started with that idea, he soon altered his mind. The heroine, after throwing over a "high-toned" Washingtonian and a high-born German baron, declines unexpectedly on a third-rate actor. Looked at as a study of the actor's life, with all its weaknesses of character, trials, troubles, bohemianism, and grubbiness, the novel must be pronounced successful. Yet such a man as Adair would hardly have attracted a cultured girl of position and wealth like Phyllis. At least, that is the impression left on us in reading; and, despite the cleverness of the story, we think that this is its defect.

Cardillac. By Robert Barr. (Mills & Boon.)

THE unstable times that followed the accession of Louis XIII. in France and preceded the rise of Richelieu offer a fine field for the novel of action. Not long since we had a powerful story of the religious wars, and Mr. Barr's lively tale reminds one of some of its incidents. The escape of Marie de' Medici down the

silken rope-ladder from the castle of Blois is well managed, and her ardent young maid of honour is a most promising bride for the Gascon hero who goes through so many adventures. We get glimpses of D'Épernon, Marshal Luynes, and others, and the queen-mother's obstinacy and unwieldiness are probably not exaggerated; but from the historic side the story is not serious. Some of the author's diction—"aside from" (for "besides"), "feeding to," &c.—is jarring in a story of old times.

The Actress. By Louise C. Hale. (Constable & Co.)

IN marked contrast to the usual novel of the theatre, this is a perfectly healthy, thoroughly humorous story of an ordinary love-affair of ordinary people, told with a more than ordinary degree of literary capacity. The stage is confined to its proper sphere as setting, not subject, and Rhoda Miller, from whose pen the narrative purports to proceed, is a lovable woman first—with all the irrational excellences of her sex charmingly developed—and a "star" actress afterwards. The author has a real gift of characterization. The women of her tale, "professional" or otherwise, are alive and convincing; while of the men, the hero and true lover, a chivalrous and persistent New York broker, is drawn with feminine insight, and the treatment of a youthful composer who, enthusiastically comparing the heroine to a "leaf," straightway rhapsodizes on the piano till his aunt's cook is forced to give notice, indicates a pleasant vein of satire. Though the scene is laid for the most part in London, the story has a frankly American atmosphere; and its incidental observations on "British" life and manners are always illuminating and sometimes startling.

Multitude and Solitude. By John Masefield. (Grant Richards.)

No literary man can read Mr. Masefield's novel without feeling that his confrère has penetrated into the morbidity of the temperament of the writer, as few have done. The novel is, in essence, a comparison between that morbidity and a morbidity which nourishes will-power as much as the other weakens it. His hero is a playwright, who, after the damning of his play and the death of his sweetheart, goes to Africa and is compelled to fight beri-beri, or sleeping sickness, with all the force of his inventiveness. He succeeds, and has the merit, but not the reputation, of a discoverer in a difficult branch of medical inquiry. Much cleverness is displayed in the passages which fatalistically, yet naturally, show how the playwright was doomed to lose in happiness and gain in friendship. In the African episode the descriptive writing is picturesque, and the characterization, though ironical, is without a suspicion of misanthropy.

Dragon's Blood. By H. Milner Rideout. With Illustrations by H. M. Brett. (Constable & Co.)

MR. RIDEOUT's book, lacking strictly both hero and heroine, resolves itself into a picturesque and at times masterly impression of existence in a remote Chinese trading station, and the demeanour of its little European colony under the imminent perils, first of plague, and then of massacre. Except for a "long-limbed young Englishman" of a somewhat conventional type, who, in the latter emergency, develops a resourcefulness which makes him the leader of the party, the characters one and all belie the importance with which the reader is at the outset disposed to invest them. The story is without construction, and runs through a succession of incidents, more or less thrilling, to a premature conclusion. The author, however, seems to possess a first-hand knowledge of the scenes of which he writes; his descriptions are vivid and convincing; and the signs and omens which precede an anti-Christian uprising are treated with power and a realistic sense of impending disaster.

Mary up at Gaffries and Letitia her Friend. By S. C. Nethersole. (Mills & Boon.)

IF this is a first novel, it may fairly be said to show promise, though it is marred by a considerable degree of crudeness. The landscape and atmosphere of the Kentish country district chosen as a background please us, though we do not clearly understand the social conditions which obtain therein. The characterization also is in parts effective, the conception of a family whose women give their lives mainly to expiating the transgressions of their menkind being, if not wholly in accordance with the laws of heredity, especially striking. But the canvas seems to us both overlarge and overcrowded, and some of the figures have no perceptible *raison d'être*. The predominance in style of something resembling affectation does not blend happily with a grammatical slackness beyond the average.

Old as the World. By J. W. Brodie Innes. (Rebman.)

MR. INNES felicitously mingles Celtic mythology with the adventures of two lovers reincarnated in the era of motor-cars. The heroine is a devoted Carlist whose Spanish half-brother, in conspiring against her, comes to a horrible end in a Scottish isle which contains a buried druidical temple, a serpent mound, and other pagan survivals. The part of the story which concerns modern politics and the movements of criminals is only passable; but the reader may well be fascinated by the supernatural vein which runs through the story, inviting him to live in visions and participate in the worship of Angus (or Ængus), the Celtic god of love. As the characters include a learned archæologist who talks remarkably well, there is intellectual interest as well as glamour to recommend the book.

The Lady Calphurnia Royal. By A. Dorrington and A. G. Stephens. (Mills & Boon.)

THE authors of this tale have evidently set out to thrill the reader, but unhappily they have overdone their effects, and the impression left is merely bizarre and grotesque. The book is written much more skilfully than it is "plotted." It has good patches, notably the Prologue, which is a vivid, taking piece of narrative. The authors do not trouble to explain to us who the Lady Calphurnia Royal is. When we meet her she is wife of Imaum Pasha, an Egyptian. Why she becomes the Lady Calphurnia Royal we do not know. But the reader of thrilling books is not wont to be exercised by such questions, so long as he is thrilled. In sections, as in the Noumea episodes, the tale is successful; but on the whole it must be pronounced an extravagant medley.

SHORT STORIES.

The Backwoodsmen. By Charles G. D. Roberts. Illustrated. (Ward, Lock & Co.)—Mr. Roberts has a place all to himself in the literature of nature. He has associates, such as Mr. Thompson Seton, but the work of the two diverges. Mr. Roberts's literary touch is felicitous, and he writes as one who loves both nature and art; so we are always glad to welcome such a bundle of tales as he produces from time to time, dealing with wild life in man and brute in the uplands and outlands of the North American continent. It would be difficult to pick out the best of these fifteen stories. Between them they run the gamut of life in wild country, and touch humours and emotions in extremes. There is a good deal of Bret Harte in such a tale as 'The Gentling of Red McWha,' which tells how a rough saw-miller was tamed by a child. The sketches of the humble folk inhabiting these wildernesses are carefully observed and pleasantly rendered. They make a particular appeal, perhaps, to stay-at-home readers, whose imagination is easily caught by processes of nature and events strange to their experience. When Pete Noel is burnt out, and has to walk sixty miles through snow and night to obtain food and shelter at a settlement, we follow his every footstep with interest and dread. Melindy, whether with lynxes or bears, takes our heart; and the battle in the mist between mink and racoon is as absorbing to the reader as it was to the canoeist who watched it. Perhaps the most exciting incident of all is that which describes the "grip in deep hole," and how Barnes saved himself. But it is all excellent reading.

Mr. Victor L. Whitechurch, the author of 'The Canon in Residence,' has given us in *The Canon's Dilemma* (Fisher Unwin), a collection of stories as lively as we have read for some time. Most of them are "scenes from clerical life," and it is difficult to pick and choose out of the nineteen examples. The title story, of a genial canon's adventure with smugglers, gives the key-note of brightness; but in parts, as in 'A Case of Faith,' where a quack doctor's expulsion from a town nearly breaks the heart of a small girl to whose father "he has been so good," there exists the sympathetic complement of pathos. There is a sort of trilogy of the experiences of a bishop who drives a motor-car without a licence, bathes off the coast and has his clothes stolen by a tramp (whose

views on the Licensing Bill are subsequently reported), and lastly is exposed to grave misconstruction when he interviews a wrong lady. The writer shows breadth of observation as well as humour.

A Three-Foot Stool. By Peter Wright. (Smith, Elder & Co.)—The author's name is new to us, and his book bears all the signs of being a first effort. Mr. Wright clearly has no knowledge of bookmaking, but his mind is a storehouse of information and impressions regarding cattle ranches in Western America. The people and the life that he deals with are fast disappearing. Even in the "last west" of Canada the branding-iron and the "round-up" are giving place to the plough and the reaping and binding machine. And as wheat spreads across the old-time ranges of open prairie, the picturesque, if somewhat ruffianly cow-boy disappears, or settles down into the prosaic life of the unmounted farm hand. Mr. Wright describes well what has been, and what remains, of the glories of ranching. The odd thing is that every now and again in his discursive narrative he seems to have pulled himself up, with the idea that readers of light literature demand something more than descriptive matter. At these points, without warning or excuse, he thrusts forward an impossible maiden of poetic romance, and carries on conversations with her which the most conventional of eighteenth-century writers would have condemned as stilted. At such a point he will introduce by the mouth of one of his characters, a page or two of an ode, in the same vein as the conversation; and then we are back again in the corral or the branding-yard. It is a curious hotchpotch—leisurely, and in the main pleasing.

Mr. A. Neil Lyons, who reached a high level of achievement in 'Arthur's,' the chronicles of a coffee-stall, has made an equally effective use of his powers of observation and portraiture in *Sixpenny Pieces* (John Lane), in which he studies the lower phases of life from the consulting-room of an East End doctor. These tersely written sketches of the patients of Dr. Brink—an outspoken, kindly, and capable man, who contrives to make an income of 1,200l. a year out of the modest sixpences his patients pay him—are full of humour and pathos, sometimes rather painful in their realism, but never wanting in sympathy and tolerance. From sentimentality they are wholly free. Mr. Neil Lyons does not write after the fashion of one who has gone "slumming;" He conveys the impression that he has lived among the people whom he describes, so intimate is his knowledge of their modes of thought and speech, so swift and certain is his touch in picturing their peculiarities. Though there is much that is sordid and tragic in the sketches, we find laughter and humanity in every one of them. Dr. Brink, with his mingled satire and sympathy, is so vivid and attractive a figure that one is inclined to regret that he was not presented in a more continuous narrative.

My Undiscovered Crimes, by Frederick Wicks (Blackwood), is published in paper covers at a cheap price, but is far above the average tales of mystery and murder. The third story, 'The Folly of Miriam Landrell,' is republished, having appeared in 1893 and won the praise of good judges. It now figures as one of a series of crimes described by a lunatic, who justifies his actions throughout in a most striking way. Mr. Wicks shows a remarkable insight into criminal psychology, and his lunatic has effective touches of humour and egotism.

We hope that the serious discussion of his position which opens the book will not deter readers from pursuing a narrative which is good merely as story. Mr. Harry Furniss and Mr. A. Morrow have added illustrations to the book.

TRAVEL AND TOURING.

Days in Hellas. By Mabel Moore. Illustrated. (Heinemann.)—The author tells us that a request came to her for this book, we presume from the publisher. He is probably a better judge than we are whether such a request was wise, for there are scores of books, good and bad, on Modern Greece, which cover the field. In any case he should have employed a reader of some classical knowledge to correct the proper names, which the author gives in shocking forms. "Pierene," "Propylæ," "Lycabæ," "Dana," "Mania" (for Maina), are but a few among many specimens. They show that she is wanting in that classical training without which no sensible person should venture to write about Greece. She has copied out with candid acknowledgment a whole chapter from a monograph on the church of St. Luke at Stiris. Yet the book is not without some merit. Its studies of the Greek character do not, indeed, seem likely to be of value when introduced by the following marvellous sentence:—

"I am inclined to think that though the Greeks resemble no other nation, and yet differ markedly from all, still they have a *cachet* of their own, and one so well chosen and of such harmonious colour that it is rarely detected."

Notwithstanding, her studies of modern Greek life and character are fresh and true, and remind us of that fascinating Mr. Horton's 'In Argolis.' She tells us much of the everyday life, especially of the women of the better class—of their excellent cuisine (though here she omits their peerless mayonnaise of fish), their devotion to trivial pursuits, and sad ignorance of the higher objects of life. The Greek lady who devotes herself to public usefulness is rare indeed, but it is a wonder when so few of the host of monks ever think of living a life of practical piety? That is the great blot on the Greek Church as an educator of men. Our author thinks the Greek ladies take no exercise because they do not keep dogs that, in her opinion, require it. The Greeks keep plenty of dogs, as any one knows to his cost who tries to sleep in a Greek town. But that a Greek should distress himself for the sake of exercising a dog would seem to him little short of lunacy. So the dogs spend the night howling and fighting, after having slept during the day in their masters' houses.

We will not criticize the author's geography more than to say that there is gold to be found nearer Athens than Thasos (e.g. Siphnos). There was no Lord Mount Temple ever murdered by brigands near Marathon; the closing pages of the book, which seem to describe Cithæron, are enigmatical. But the author deserves credit for having visited and described remote places like Cephalonia, never seen by ordinary tourists. She ought to refrain from using languages which she does not know. Also she need not have boasted of the Greeks producing all their statues in the pure white marble of Paros or Pentelicus. They took care to tint its cold and lifeless colour.

Visitors to Niagara will not regret having devoted a few hours to a perusal of Mr. Archer Butler Hulbert's *The Niagara River* (Putnam's Sons). The author's description

of the river may not satisfy the demands of scientific geographers or geologists, but is sure to give satisfaction to the general reader, for it is brightly written and liberally illustrated, there being as many as thirty views of the Falls. The utilization of the Niagara as a source of power is dealt with at some length, from the building of a primitive saw-mill in 1725 to Mr. Taft's decision of 1907, which limits the amount of water allowed to hydro-electric power companies with a view to the preservation of the scenic grandeur of the Falls, and Sir Hiram Maxim's idea of harnessing the whole energy of Niagara for the purpose of sending a message to Mars.

A chapter on 'Niagara Cranks' deals with those "adventurers who found in their own daring heedlessness a means of gaining money and a mushroom glory." Representatives of such "cranks" are Sam Patch, who in 1829 leapt from Goat Island into the river 97 feet below; Blondin who crossed the Falls in 1859 on a tight rope; Capt. Matthew Webb, who won fame by swimming from Dover to Calais, but lost his life in attempting to swim the rapids, below the Falls, in 1883; C. D. Graham, who achieved this feat, shut up in a cask, in 1886; and Steve Brodie and Mrs. A. S. Taylor, who safely went over the Falls, the former in 1889, in a thickly padded india-rubber suit, the latter in a barrel.

The story of the struggles between English and Americans along the Niagara frontier is told at considerable length and with commendable impartiality. Canadian authorities are quoted freely. Several pages of J. G. Bourinot's 'Canada' are even embodied in the author's text, without marks of quotation to indicate their origin. From the same Canadian author is borrowed a rough little 'Map of French Forts in America, 1750-60.' The author has not thought it worth while to add either a plan of the Falls, or a map of the Niagara frontier, an omission the more to be regretted because many of the place-names mentioned will be vainly sought for in maps within reach of the generality of readers.

Through Uganda to Mount Elgon. By J. B. Purvis. With Illustrations and a Map. (Fisher Unwin.)—Perhaps there has been some danger of late lest the name of Uganda might become a weariness to readers; but Mr. Purvis has nothing in common with the tourists who write a book of African travel on the strength of three weeks at Entebbe, or even a railway trip to Nairobi, and we have no hesitation in saying that his book has permanent value. It is not only that he is able to describe—from actual residence among them—the customs of a little-known people like the Bagishu of Mount Elgon; but he has also carefully thought out the problems of native administration which every missionary in Africa, if he is honest, must face sooner or later, and is fearlessly outspoken in stating his conclusions. Chap. ii. is well worth study from this point of view. The later chapters (xii.-xvi.) will be found most interesting by the anthropologist; perhaps their value is the greater because the author does not appear to have devoted much attention to this science—at any rate, p. 256 reads as though the existence of the "mother-in-law tabu" had previously been unknown to him. Similarly, when dealing with the language, he says (p. 322), "So far as I am aware, no hint has ever been given as to why... the pronominal forms of Class II. should be 'gu' and 'gi'—a sentence calculated to provoke indignant comment from Sir Harry Johnston. In his 'Lumasaba

Grammar,' recently published, Mr. Purvis accomplished—in spite of the limitations hinted at above—an excellent piece of work, and he shows the true linguist's enthusiasm for his subject: "The perfectly regulated grammatical structure of the Lumasaba language was a revelation to me, as was also their comparatively rich vocabulary"; and he adds that the dictionary of 10,000 words which he has compiled is far from exhausting its resources. The lexicographer's experiences were occasionally amusing:—

"The adjective *mad* conveys all the Bagishu wish to say about a person of constantly changeable mind; and in answer to the question of what they call a person who cannot come to a definite conclusion upon a subject, I was informed that they had no people of that kind in their country; and I quite believe it."

Round the Lake Country. By the Rev. H. D. Rawnsley. Illustrated. (Glasgow, MacLehose & Sons.)—Canon Rawnsley has taken the Lake district under his wing, and he is never tired of expounding its loveliness to a listening world. It is easy to assume a superior air towards the tourist and to sneer at books which encourage him. But the lakes and mountains of Cumberland, Westmorland, and Lancashire are a national asset of health and beauty, and we prefer to welcome any book which tempts the town-dweller to spend even a day amidst scenery so beautiful and wholesome. The places and sights of which Canon Rawnsley writes in his latest volume are well known, and do not, indeed, need to earn a bubble reputation at the Canon's mouth. They lie for the most part upon the extremities of the Lake district, on the coast of Lancashire north of the sands. Of the lily-woods of Arnside and the sea-birds' nesting-place near Muncester he writes with genuine enthusiasm, as of Gowbarrow and Aira Force, in the business of securing which for the public under the direction of the National Trust he took a large and praiseworthy part.

Canon Rawnsley has not made the most of Ravenglass, that old Roman port, silted up now like Ravenna or Aigues Mortes, but still possessing something of the same fascination as those enchanted spots. He barely mentions, too, Hardknott Castle, which has a commanding site, and forms a link between Ravenglass and High Street, via Wrynose Pass. But on the whole he has performed his task of popularizing the researches of modern archaeologists exceedingly well. Here is a characteristic passage on the Scandinavian village and hill names that abound in the district:—

"Those who journey up Dunner Dale or on to Thurston Water (Coniston), or to Gosforth, will find remains of Thor the Thunderer, while as they go from Ulpha's Town by Dalton to Ulpha in the Duddon Vale may have echoes of Norse chieftains, Ulph and Dali, in their ears. If they enter into the farmhouses, they will see the 'rannel boke' and the creamstick made of the Viking's holy ash tree or Igdrasil as charm against the bewitching of the milk. They will hear 'eldin' asked for, they will eat 'haverbread' the Vikings ate; if they go afield, they will find the 'mere staens' and the 'reans' the Viking farmers set or left to mark the divisions when they ploughed their 'dales' or 'deals' or allotments. They hear the old Norse tongue spoken as the shepherd bids them see 'hoo t' sheep's raking to-day.' They will note the Herdwicks, the sheep of the Vikings, the twinters and the thrunters, two years old and three years old, and remark how the smit-mark and the lug-mark, or ear-marking, have come down from Norse days; and though the old way of counting, 'Yan, tyan, hethera, tethera, pimp,' has gone out, they will remember that their great-grandfathers still counted their sheep as the Vikings counted theirs. If they look at the blue eyes and the fine-cut profile and heavy jaws and large limbs and long arms of the shepherds and

farm folk of the dales they speak with, they will feel that just such were the Norse sea-rangers."

In other essays Canon Rawnsley writes in a pleasant, well-informed style of the Countess' Pillar of St. Bees, and of that characteristic rhymester, Ald Hoggart o' Troutbeck, uncle of Hogarth, who in another art revealed the family talent for satire and close observation; nor is Seascale omitted, or the curious old cross at Gosforth, with its interesting adaptation of a Norse Saga to the Christian story, a device to which many parallels might easily be adduced. There are few people who, however well they know the Lake country, will not know more after reading these essays.

The Gloucestershire part of the Cotswolds may now, we suppose, be called fashionable. Before it reached that stage lovers of the country had appreciated the charm of *A Cotswold Village*, by J. Arthur Gibb, which we are glad to see re-issued in Mr. Murray's popular editions of standard works, ranging with Borrow and other notable authors. This is the third edition, and a re-reading increases our regret for the early death of the author, a real and skilful exponent of the country-side. His work is likely to become a small classic in its way, for it deals with much more than the title indicates.

The tourist in England is sure to get sound information in the briefest possible time from "The Little Guides" (Methuen), thanks to their neat arrangement. The text throughout is businesslike, and devoid of the usual guide-book flowers of speech. Two recent additions to this series are *Essex*, by the Rev. Dr. J. C. Cox, an authority on ecclesiology, as our readers know, and *Monmouthshire*, by Messrs. G. W. and J. H. Wade.

OUR LIBRARY TABLE.

The Naval Pocket-Book is as useful as usual, and edited, as in previous issues since the death of Sir W. Laird Clowes, by Mr. G. S. Laird Clowes. The publishers are Messrs. Thacker & Co. The list of ships, with detail, is prefaced by certain tables as misleading as all tables of numbers must be. It is with ships as with men: we can count heads, but the difficulty remains of counting what is in them. The comparative summary of ships fit for the line of battle, built and building, gives in the First Class 22 for us, 10 for Germany (a figure which we understand and accept), and 12 for France. We find it difficult to explain the British and French figures: 12 for France cannot be arrived at on any sound principle, such as gives Germany 10 and ourselves only 22. We are inclined to suggest either 20 or 24 British, according to whether the four Indefatigables are or are not included, as against 6 for France. These numbers and proportions will, however, soon be modified by new facts. We hardly understand why Cambodia should figure on a separate page between Bulgaria and Chile.

WE named in our review (March 23rd, 1907) of the third part of M. Gabriel Hanotaux's *Histoire de la France contemporaine*, the serious errors caused by haste and absence of verification of authorities. Similar defects were noted by us in our review of the French text of Vol. IV. (1877-82), of which we have now received the translation—*Contemporary France*—executed on this occasion by Mr. Sparvel-Bayly (Constable & Co.) Those errors, which are the joint production of the author, the translator, and the index-maker, are most

serious, and are numerous beyond our experience. In many cases the result will be to deceive the very elect; for instance, in a review in a morning paper of this very volume, an historian of repute was led to express belief in a marriage of Gambetta immediately before that statesman's death. The facts were, of course, known to M. Hanotaux, as they are now to the world by the publication of Gambetta's letters in a volume lately reviewed by us ('Gambetta par Gambetta,' *Athenæum*, May 1st, 1909). In the translation we find the words "Gambetta and his wife," which do not appear in the original. We cannot, however, explain the extraordinary difference between the concluding pages of the French and the English versions. If the translator has had no special reason for altering M. Hanotaux's paragraphs, he has taken a strange liberty with his author. Although the translation is not to be pronounced bad, we find, as is unfortunately usual, "qualifies" for "calls" or "describes," "resumes" for "sums up," and many similar French idioms. No attempt is made to check the references of the author to English events where mistakes in dates have already been pointed out. We still find descriptions of debates in Parliament on days when the House of Commons was not sitting, and where Peers who on a later occasion addressed the House of Lords are rolled together with other speakers in the House of Commons. It is necessary to advise translators of French historical books to verify dates where they concern our own country and are easily checked, for French historians are not given to correcting proofs. The misprints in the English text further disfigure the account of the Congress at Berlin and other events. "Valcluse" appears for the Department named after Petrarch's spring, and M. Pouyer-Guertier in text and Index, while Count Corti in one important quotation becomes "Costi," and the result is that the unfortunate index-maker is led to treat Count Corti and Count "Costi" under separate headings.

In our review of M. Hanotaux's fourth volume in the original we gave the facts concerning the death of the Prince Imperial, which were not before the author. On turning to the translation of this passage we note another inexplicable change, as the hour has been altered—possibly by a correction from M. Hanotaux—though a foot-note apparently inconsistent with the alteration remains. The translator not unnaturally follows M. Hanotaux in constantly misspelling the name of the Prime Minister of France who has just resigned and that of General de Galliffet. The index-maker adds misspellings of his own: such as "Celte" for Certe, "Périer" for Perier, and "Rauc" for Ranc. A confusion of two Barings, separated indeed, but wrongly separated, will puzzle many, as will "M. de Bourgeois" and "Barbe's case" for the Barbès trial—though the last mistake and another in the same line are in the English text. Then we have "Barrer" for Berryer, "Boughi" for Bonghi, and dozens of others. Some marvellous titles are given for institutions, such as "Supreme Highways Board"; and "the European Bank" stands for "the financial world."

In compiling his *George Meredith in Anecdote and Criticism* (Grant Richards) Mr. J. A. Hammerton has shown discretion and admirable industry. We are not much in favour of books which supply the many-headed with the sort of anecdotes in which they rejoice, but Mr. Hammerton has succeeded in gathering reminiscences of real interest, especially those of Sir William

Hardman, a former editor of *The Morning Post*. Other printed sources of value which require a wide knowledge of books to discover are effectively used.

"Criticism," says the Preface, "represents fully one half of the work," and this is as it should be, for it is a mistake to suppose that Meredith's novels were passed over or derided by critical opinion, even if he did not secure until recent times the general recognition which has come to less distinguished writers. Even before Henley's brilliant and enthusiastic tribute in 1885 to 'Diana of the Crossways' proclaimed the undoubted mastery of the great writer, he had received both generous and wise praise, as is clear from Mr. Hammerton's excerpts from many quarters. There is a quotation from the fine and discriminating article on 'Poems and Lyrics of the Joy of Earth,' which Mr. Watts Dunton contributed to our own columns in 1883.

There is a chapter on the various guides to Meredith which will be very useful to the student of his works; and the illustrations include several specimens of fine work by George Du Maurier and Charles Keane which has not been equalled since. Other chapters are devoted to 'Parody and Caricature,' 'The Continental View of Meredith,' and 'His Philosophy of Life,' which cannot be adequately illustrated by the quotations made, and needs treatment by a single hand.

Altogether, the book in the hands of a judicious reader will be of considerable service until the biography by Mr. Edward Clodd or another is given to the world.

In a *Good Cause: Stories and Verses on behalf of the Hospital for Sick Children* (John Murray) offers an excellent chance of helping a most deserving institution "in sore financial straits." Writers with reputations old and new have come forward so generously that the book is worth procuring for its own sake. There is one illustration, a drawing by Phil May, which is both amusing and well fitted for its present appearance.

The following three novels may be briefly noticed with a view to the holiday season:

In *Fancy O'Brien*, by Ella MacMahon (Chapman & Hall), we have a striking tale of Irish peasant life. The trustful nature of the unsophisticated colleen is well contrasted with the weak artistic character of the Irish hobbledoy, and the coming tragedy broods over the whole effectively.

If the hero, who lives through over 300 pages, had died in place of the large-hearted humanitarian on p. 56, we think *The Cage*, by Harold Begbie (Hodder & Stoughton), would probably have been a notable book. We admit we have been entertained, and probably other readers will be likewise entertained, by the author's views on marriage and his account of how a course of physical training raised a man from moral degradation.

Strenuous feminists will probably find some much-needed relaxation in reading *Elisabeth Davenay*, by Mlle. C. De Pratz (Mills & Boon). Believing, as we do, that the best fulfilment of life is usually attained when a union of the sexes is also a union of people broad-minded and sympathetic, it appears to us that this novel makes too great a point of feminine individuality, which may help towards the reversal of the present position of the sexes, but will not bring about equality, which is the aim of the best women and men. The society woman, the prostitute, the abandoned mother, the victim of sweated labour, all combine to build up incident in a story which well repays perusal.

The fifth edition of *London and Environs*, sent to us by Messrs. Darlington & Co., has been thoroughly revised by Mr. E. T. Cook, and we have already used it sufficiently to testify to its excellence. Mr. Cook writes both with skill and knowledge, being far above the ordinary stylist of the guide-books. The new maps and plans are thoroughly sound in detail; and the presence of three Indexes (General; Eminent Persons; Maps, Streets, &c.) adds greatly to the value of the guide.

Egoists: a Book of Supermen. By James Huneker. (Werner Laurie.)—The writers selected for study by Mr. Huneker by reason of their egotism and other "super-human" qualities form a strange company. They are Stendhal, Baudelaire, Flaubert, Anatole France, Huysmans, Maurice Barrès, Nietzsche, Hello, Blake, Francis Poitevin, Adolphe Retté, Walter Pater, Ibsen, and Max Stirner. For our part, we are unable to trace in the character of many of these men the traits of the *Uebermensch* of Nietzsche's imagination, and we get no help at all in the matter from Mr. Huneker. He even tells us, to our astonishment, that the characteristic of Anatole France is humility: "For faith he yearns. He humbles himself beneath the humblest." If this is so, we do not see how he can be accounted an "egoist." Perhaps the title of Mr. Huneker's book is designed to attract attention rather than to indicate the contents of his work, for as a matter of fact he does not take Nietzsche and the ideas of Nietzsche very seriously. "Nietzsche's injunctions to become Immoralists and Supermen," he says, "were but the buttressing up of a will diseased, by a man who suffered his life long from morbid sensibility. We will not allow the world to wait for the superman. We are the supermen; is a convincing criticism of Nietzscheism."

We question if the new Stoicism can be invalidated in so easy a fashion; but Mr. Huneker certainly conceals, beneath his affectation and looseness of manner, a fair amount of shrewd common sense. He is really a critic of the informative school. He seems to have read nearly everything of importance written by former critics of the authors he deals with, and he is inclined to make a display of the material so obtained. But it is information which he generally conveys, and not knowledge, or even learning. Information, we take it, becomes learning when it is arranged in an orderly and consistent manner, and committed to memory; and learning becomes knowledge when it is transmuted into the living substance of thought. Mr. Huneker appears to us to rely on the contents of his note-books, and empty them somewhat hurriedly into his essays. He says, for instance, of Stendhal:—

"He is a psychologue. He deals with soul-stuff Stendhal left the soul out of his scheme of life. Has he not written, 'les paysages étaient comme un archet qui jouait sur mon âme'? He meant his nerves, not his soul."

This is the haphazard and inconsistent sort of information with which Mr. Huneker adorns his articles. How can Stendhal deal "with soul-stuff" if he leaves "the soul out of his scheme of life"? Mr. Huneker does not attempt to tell us. To him, apparently, both statements are equally weighty, as Taine can be cited in support of the first, and M. Edouard Rod and M. de Vogüé in support of the second. As we have remarked, Mr. Huneker has a fair amount of common sense, and towards the end of each essay he often makes use of it. It would have been very much better if he had used it at the beginning, and written entirely from his own point of view. We should then have heard very little about the "Supermen,"

in whom he does not really believe, and we should have been more interested in his work. His diction is open to considerable improvement in several directions.

PROPOSED BYRON STATUE IN ABERDEEN.

Armstrong College, Newcastle-upon-Tyne,
July 17, 1909.

It is to be hoped that the proposed Byron statue in Aberdeen will soon be an actuality. As one of the subscribers to the project, I see no reason against having the site of Byron's home in Broad Street also indicated to posterity. This might meet the suggestion recorded in your issue of July 10th. Let Aberdeen have both a statue before the school, as explained in Mr. Morland Simpson's letter of July 12th, and at least an inscribed tablet on part of the University buildings nearest to the vanished house. I may claim a special interest in the matter. The plea which I published in the Aberdeen University Bazaar book of 1902 was warmly commended in *Englische Studien* by Prof. Hoops of Heidelberg; and I hold a letter from the late Principal Marshall Lang promising to keep the proposal before the University authorities. J. WIGHT DUFF.

SHAKESPEARE'S AUNTS AND THE SNITTERFIELD PROPERTY.

PART I.

MR. HALLIWELL-PHILLIPS did much for the general reading public in bringing to their attention so many of the estate records which help to clear the position and the relations of the Arden and Shakespeare families. Having done so much, it were well that he had done more. Though he devoted his life and means to collecting information, he published many of his discoveries in little books of limited issue, accessible only to few, and he did not always carry them over to his 'Life of Shakespeare,' or to his much more exhaustive 'Outlines of the Life of Shakespeare.' Even in the last edition of that great work we suffer somewhat from the method of arrangement, from a very imperfect and unsatisfactory Index, from an absence of definite references, and even, it must be confessed, from occasional carelessness and incompleteness in his research among, and analyses of, the documents. He had the great good fortune to have early access to the Stratford records. Some of these were then in loose bundles, others bound in books, without any attention to order or date. He made a Calendar of these, but only in the order he found them, and did not provide an index of any kind, so that any student who wishes to know what has been preserved must read through the whole bulky folio volume. Probably on account of these difficulties, or through blind faith in his work, none of his successors—not even the industrious G. R. French—has followed him to his originals or checked his inferences by facts.

It seemed therefore worth while to go back to the manuscripts themselves, and to work through them collectively and chronologically, analyzing the results apart from the mere verbiage of legal documents. Something has been gained thereby, not only in exactitude, and in the recognition of the bearing of one fact upon another, but also several new papers have been unearthed and a few facts have been gleaned, even at this late day, and in this well-worked field.

The earliest record of the Snitterfield property which concerns us is, as Halliwell-Phillips states ('Outlines,' 9th ed., ii. 207), Mayowe's transfer of land in Snitterfield,

May, 16 Hen. VII., i.e. 1501. This is not given in *extenso* in the 'Outlines,' and I made a translation of it for *The Genealogical Magazine*, 1899, p. 401, reproduced in my 'Shakespeare's Family,' p. 29. I afterwards found that it had appeared in "A New Boke about Shakespeare, J. O. Halliwell, 1850." But its importance was not explained. A message with all its appurtenances, situated between the land of John Palmer on one side, and a lane called Merellane on the other, and extending from the king's highway to the rivulet, had been handed over by John Mayowe, through his attorneys, Thomas Clopton of Snitterfield, gent., and John Porter of Arden, to six men, named in full. The witnesses were John Wagstaff of Aston Cantlowe, Robert Porter of Snitterfield, Richard Rushby of Snitterfield, Richard Atkyns of Wilmeccote, John Alcockes of Newnham, and others. The names of the six feoffees were Robert Throckmorton, arm. (knighted that same year); William Trussell of Billesley, arm.; Roger Reynolds of Henley-in-Arden; William Wood of Woodhouse; Thomas Arden of Wilmeccote, and Robert Arden, his son. After events make it seem probable that this was a purchase desired by Thomas Arden for his son, who may then have been under age and required trustees. No one has noted fully that the others must have been the most trusted friends of Thomas Arden, if not relatives or connexions by marriage. Indeed, if we might read into this the ordinary meaning of such arrangements, it might be supposed that the unknown wife of Thomas Arden was a Throckmorton, and the unknown first wife of Robert Arden a Trussell. This same Robert Throckmorton was, about the same time, made trustee for his children, by Sir John Arden of Park Hall (see my 'Shakespeare's Family,' p. 184). Thomas Trussell was of a distinguished old family, and the other two feoffees were gentlemen; so when Halliwell-Phillips scorned the notion of the Ardens of Wilmeccote being associated with gentility, he showed that he had missed the full import of this deed, Misc. Doc., ii. 83.

The meaning of two other deeds was not revealed to him at all, because each bore an error on its brow. The first is among the Birthplace Deeds, in duplicate 424 and 425, and dated "19 Hen. VI.," rendered in pencil 1440. Therefore it has been neglected. But it can be proved that the date should have been 19 Hen. VII., the last Roman figure having been omitted somehow.

It is the grant from William Mayowe to John Mayowe of Snitterfield, son and heir of Richard Mayowe, of a message with appurtenances lying between Marye Lane on the one hand, and the land of John Palmer on the other. The witnesses were William Wylmeccote of the Wold, William Ketall, "Richard Parson of Heyth," Thomas Palmer of Snitterfield, and William Wormbarn; dated Snitterfield, Tuesday after Christmas, Dec. 27th, 19 Hen. VII., i.e. 1503. As this is later than the deed by which John Mayowe transferred this property to the feoffees, it would seem to imply that John Mayowe was under age in 1501, or that some doubt as to his title had arisen. This opinion is supported by the next deed, which Halliwell-Phillips must have glanced at, as he has calendared it, but cannot have read, because he describes it without comment as "Grant from John Mayhow of Snitterfield to Thomas Arthur," Misc. Doc., ii. 4. This has been referred to by no one else. But it is evidently the real sale, the final concord. The property is the same. Here are no trustees, no attorneys; it is the definite deed of man to man. John Mayowe, probably surrendering

William Mayowe's grant to himself six months before, confirmed to *Thomas Arthur* of Wilmeccote and his heirs the message, with eighty acres of land in Snitterfield, with the same boundaries as before, the only variation being between "the land held by William Palmer on the one hand, and the lane called *Mary's Lane* on the other." John Mayowe set his seal to this before the witnesses, Thomas Clopton, gent. (who had been his attorney in 1501), Robert Porter, Thomas Nicholson, Hugh Townsend, John Scoryer, John Palmer, jun., John Pardy, and many others, July 6th, 19 Hen. VII. (i.e. 1504). The spelling of the name need perplex no one who understands the loose orthography of the time, and knows that "Arden" was frequently spelt "Arderne."

This was evidently the most important purchase made by Thomas Arden. It was the property let, at some unascertained date between this and 1529, to Richard Shakespeare, and concerning which, nigh 80 years afterwards, John and Henry Shakespeare, sons of Richard, were summoned to give evidence in the Chancery suit brought by Thomas Mayowe against the Ardens. The next purchase is by Robert Arden, though we know from the Subsidies and the Court Rolls that his father was yet alive. Richard Rushby and his wife Agnes, daughter and heiress of William Harvey, yielded to Robert Arden a tenement and lands between the tenement of Richard Hardyng on the one side, and the land of the lord of the manor upon the other. The witnesses were Richard Grant, gent.; "Roger Palmer, chaplain"; John Pardy, and many others. Dated at Snitterfield Dec. 14th, 11 Hen. VIII. i.e., 1519 (Misc. Doc., ii. 9). Another copy of the same date is preserved as Misc. Doc. ii. 59; and still another among the Wheler MSS. at the Birthplace, i. 23 (S. 172), dated Dec. 21st, 11 Hen. VIII. Two years later Richard Rushby of Snitterfield handed over to Robert Arden of Wylmeccote a general release of this same property, dated at Wilmeccote Dec. 29th, 13 Hen. VIII., i.e. 1521 (Misc. Doc., ii. 81).

There is no suggestion of the third and fourth boundaries of this purchase, except through the description of the next. Birthplace Deed 428 is a release from John Palmer of Snitterfield, son and heir of John Palmer and Elizabeth, his wife, daughter of John Harvey, formerly of Snitterfield, to Robert Arden, of one tenement and divers lands and pastures between the tenement of Richard Hardyng on the one side, and the land of the lord on the other—the third and fourth boundaries being again omitted. Witnesses, Richard Hawe of Warwick, gent.; Richard Fysshier, Under-Bailiff of Warwick; Will Holbache, John Parker of Grove Park, Walter Nicholson, John Townsend, and Richard Maydes, Oct. 1st, 21 Hen. VIII., i.e. 1529. This land was the fourth boundary of the first purchase from Mayowe, and probably united it with the Rushby purchase, coming also through the Harveys. Both properties lay between the tenement of Harding and the land of the lord of the manor, and seem to have been side by side. The addition must have greatly improved the value of the Mayowe inheritance. Fragments of information come to us from the Subsidy Rolls (192/128) and the Court Rolls of the College of St. Mary in Warwick, Portfolio 207, 88. Richard Rushby and William Mayowe seem to have stayed on in the village. John Palmer was generally "tithingman." In 17 Hen. VIII. Thomas Arden was presented for owing suit of court, and William Mayowe because he should cut Eight Leas Hedge. We do not know how much sooner he had resided in Snitterfield,

but we find that Richard Shackspere was presented by John Palmer in 20 Hen. VIII., for owing suit of court. He was again presented for the same neglect 22 Hen. VIII., excused 23 Hen. VIII., and John Palmer reported that "all was well" till 28 Hen. VIII. Then Thomas Palmer presented William Mayhew and Rich. Shakspeare for default of suit of court. Again in 30 Hen. VIII. "Robine Ardern, Richard Shackspere, and William Mayhew owe suit of court, and are amerced; and Richard Shakspeare must mend the hedge between him and Thomas Palmer under a penalty of 40 pence." In 35 Hen. VIII. "William Mayhew, Richard Shakeshafte, and Roben Ardern owe suit of court, and are amerced; and Roben Ardern must mend his hedge between him and John Palmer under a penalty of 20 pence."

Meanwhile Robert Arden had married, and was bringing up a large family of daughters, and his wife died while some of them were yet young. The next thing I have learnt of him is through the Court Rolls of Katharine the Queen at Balsale, Portfolio 207 (9), the View of Frankpledge, April 21st, 2 Ed. VI. (1548): "To this court came Agnes Hill, widow, and prayed licence to marry one Robert Ardern, which was granted in the name of the Lady the Queen, by her seneschal," on the payment of a fee of five shillings. Her husband John Hill of Bearley had died in 1545, leaving her executrix. Her marriage probably took place very soon after the licence.

Robert Arden may have made other arrangements before this, but nothing is preserved earlier than the settlement of July 17th, 4 Ed. VI. (1550). He then enfeoffs Adam Palmer of Aston Cantlow and Hugh Porter of Snitterfield in the tenement and land now in the occupation of Richard Shakspeare, in trust for himself and his wife Agnes for life, with the remainder of a third part to his daughter Agnes Stringer,* now wife of Thomas Stringer, formerly wife of John Hewins, defunct, of Bearley; another third part to his daughter Joan, the wife of Edmund Lambert, Barton-on-the-Heath; and another third to his daughter Katharine, wife of Thomas Edkins of Wylmeccote (Misc. Doc., ii. 21; see also Misc. Doc., ii. 79). These three elder daughters evidently had the best part of their father's property, bordering on the high road, a stream, and a lane—all conveniences; its size about 80 acres.

On the same day, July 17th, 1550, there was drawn up a tripartite indenture by Robert Arden, confirming Adam Palmer and Hugh Porter in the possession of a message and three "quartrones terre," &c., now in the tenure of Richard Henley, to the use of Robert Arden himself and his wife Agnes for their lives, and after that a third part to go to his daughter Margaret Webbe, the wife of Alexander Webbe of Bearley; another third to his daughter Joyce; and another third to his daughter Alice (Misc. Doc., ii. 77). Another copy is preserved in the same series, ii. 79. A similar deed in Misc. Doc., ii. 73, is dated six months later (Dec. 17th, 4 Ed. VI., 1550). This seems to have been the property Robert had bought from the Rushbys, but whether it included that formerly owned by the Palmers is not quite clear. The boundary line and the number of acres are not defined, and sometimes there were three tenants, and sometimes two, in the combined property.

* The very first entry in the Bearley Register, now kept at Wootton Waven, is that of the marriage of Agnes Hewins, widow, to Thomas Stringer, Oct. 15th 1550. It may be noted that this was three months after she was called "wife of Thomas Stringer" here.

Robert Arden made his will Nov. 24th, 1556, and died before December 17th following. He left his wife Agnes, as we have seen, a life interest in the shares of all his daughters at Snitterfield, and a place of residence in the copyhold of Wilmeccote, to be shared "peaceably" with his daughter Alice, under a penalty. Mary was to inherit Asbies, an independent farm of about 60 acres in Wilmeccote, and she and Alice were to be joint executors of their father's will. This shows that they were both grown up, though still unmarried, and suggests that Arden had had some disappointment in his second marriage, thus to pass over his wife to leave things in charge of his daughters.

John Shakespeare must shortly after have married Mary Arden, though no record of the marriage has as yet been found. Hugh Porter, one of the feoffees, died in 1557, leaving Adam Palmer alone as trustee.

On May 21st, 2 Eliz. (1560), Agnes Arden granted to her brother Alexander Webbe of Bearley, husband of her stepdaughter Margaret, a lease* for 40 years, at 40s. a year, of the Snitterfield estate, two messuages, a cottage, and a yard and a half of arable land, &c., "in the occupation of Richard Shakespeare, John Henley, and John Hargrave," in presence of John Somerville and other witnesses (Birthplace Deeds, 429).

No one has noted how seriously this may have affected Richard Shakespeare. He may have been an aged man, ready to resign his life-work, or he may not. It is not likely that Webbe's removal from Bearley to Snitterfield could have taken place before November of that year; possibly another year's grace was granted. But we do know that either in December, 1560, or January, 1560/61, Richard Shakespeare of Snitterfield died, and his goods were administered by his son John, then called "Agricola," Feb. 10th, 1560-61 (see Worcester Probate Registry).

There is proof that Alexander Webbe did leave Bearley and settle down on his lease farm at Snitterfield, a share of which would revert to himself, through his wife Margaret, on the death of his sister Agnes. He strengthened his position when, on Feb. 12th, 11 Eliz. (1568/9), Thomas Stringer of Stockton in the county of Salop, yeoman, let to Alexander Webbe of Snitterfield, husbandman, and Margaret his wife, the third part of one messuage, &c., with a yard of land, &c., now in the occupation of the said Alexander, with all the interest he has in another tenement and half yardland now in the occupation of John Henley, to hold, after the decease of Agnes Arden, for the term of 21 years. Webbe was to pay to Thomas Stringer and his heirs 6s. 8d. at the two terms of the year. If Alexander Webbe failed to pay, the Stringers might eject him. "Witnesses, John Shakespeare, Henry Russell, Richard Boyse, and James Hilman, this writer" (Misc. Doc., ii. 15, not signed by the Stringers). A bond is also drawn up between them that if Thomas Stringer does not fulfil his agreement, he should forfeit 7l.; same date, with same witnesses (Misc. Doc., ii. 78).

Alexander Webbe was buried at Snitterfield April 17th, 1573, and John Shakespeare was the overseer of his will. His widow Margaret shortly afterwards married Edward Cornwell. The first reference I have found to him is in a deed of exchange (Misc. Doc., vii. 41), which has not been noted, between

Bartholomew Hales, Lord of the Manor, and certain freeholders in Snitterfield, i.e., "Sir John Spencer; Thomas Feryman, 'clarke,' Vicar of the Parish Church; Edward Graunt, gent.; John Parady; Robert Maydes; John Tombes and Elizabeth his wife; John Walker; Edward Cornwell and Margaret his wife; Thomas Stringer; Thomas Palmer; William Perckes and Marjory his wife, Thomas Harding, and Edward Watersonne, freeholders of and within the said manor," Jan. 23rd, 17 Eliz. (1575).

There had been certain exchanges of the common lands between the farmers and the manor, but they were unsure in law. By this indenture it is covenanted that Bartholomew Hales and Mary his wife and their heirs shall grant to the freeholders and their heirs, by way of exchange, all the lands, meadows, commons, pastures, and feeding commodities now in the tenure of Edward Grant in Rowley Field; and the "four yarde land," late in the occupation of Bartholomew Hales, lying in Gallow Hill Field, Rowley Field, and Brookfield (except as reserved for certain tenants in beast pasture and three-horse pasture during their several terms); and all the lands in the common called Griswold or Bushe Field, and all the meadow ground with the "hades" in Aston Meadow and Errymarsh Meadow. And the Lord agrees that after the hay is mown and carried away from the common meadow called Broad Meadow, the customary tenants, without let, shall enjoy the aftermath of the said parcel of meadows for ever: And as there are so many conies in Rowley Field, to the annoyance of the tenants, they shall be allowed to kill and destroy or take the said conies wherever their corn shall grow. He further grants that one "hade land" (10 ridges) being in Coplowes next Parsons, otherwise called Burges Hedge there, and shooting down into the way after Luscombe Hedge, shall be for ever a common way to bring, lead, or carry hay out of Aston Meadow with horse, cart, or "wayne." The freeholders grant in exchange certain ground called Common Fields or Wallfields, one close called the Parkepitt, one field called the New Lessowe or Brunthill, a pasture called Coplow and a meadow, a parcel of ground called Hollow Meadow, and one Lammas Close near the house of Margery Lynscombe; also the Common Leys lying between Hollow Meadow and Ingon Gate, shooting up by Stratford Way Pit to the ground of William Cookes, containing by estimation 200 acres; and certain ground lying in the Hillfield where the windmill standeth, and the parish meadow, and all other commons, woods, furzes, &c., of the said freeholders. If either party break the agreement, the other may enter into the possession of the old lands so exchanged.

A long series of deeds follow this, most of which were known to Halliwell-Phillipps. On Oct. 12th, 18 Eliz. (1576), Edward Cornwell of Snitterfield, husbandman, and Margaret his wife, assigned to Robert Webbe, husbandman, their interest in two messuages with a cottage, and the lease granted by Agnes Arden to his father, (see Birthplace Deeds, 429). The witnesses were Gualterus Roche, Nicholas Knolles, clerk, and Thomas Nycolls (Birthplace Deeds, 430).

On Oct. 16th, 18 Eliz. (1576), Thomas Stringer of Stockton, co. Salop, and his sons John and Arden Stringer, bargained and sold to Edward Cornwell and Margaret his wife all the reversion which was the inheritance of Agnes, late wife of Thomas Stringer, and daughter of Robert Arden, deceased. A curious complexity comes in here, for they also sell, as if they had bought it, "the residue of the said tenements which

late were the inheritance of Thomas Edkynne and Katharine his wife, in the right of this said Katharine." The Stringers sell this double share for 68l., to be paid beforehand, and they agree that at Christmas term next they shall sue out a fine of the parcel of the premises of the said Thomas Edkins and his wife Katharine, "if the said Katharine do so long live." They have full power to sell all, except the life interest of Agnes Arden. They set their hands and seals to this, in presence of the same witnesses as last deed (Misc. Doc., ii. 10).

Another important step was taken on Nov. 20th, 21 Eliz. (1578), when Edward Cornwell of Snitterfield, yeoman, and Margaret his wife, sold to Robert Webbe their moiety of three messuages in Snitterfield for 100l. This seems to refer back to the last two agreements. Witnesses, John Dafferne, Nicholas Knolles, Thomas Chamberlayne, Hastings Aston, Will Cookes, Henry Talbot, and Thomas Nicholson (Birthplace Deeds, 431). The bond from Edward Cornwell to ensure the performance of the covenant was signed the same day, before the same witnesses (Wheler Papers, i. 34).

Another deed was drawn up on Dec. 23rd, 21 Eliz. (1578), in which Thomas, John, and Arden Stringer, and Thomas Edkins, gave up in perpetuity all their rights in the third part of these messuages and lands to Robert Webbe, the son of Margaret Cornwell. The signs of Thomas and Arden Stringer with seals, and the signature of John Stringer, follow this, but no allusion to Edkins (Misc. Doc., ii. 20).*

There was a fine made between Robert Webbe and Thomas Stringer the following Easter (Public Record Office, Feet of Fines, Warr. Pasche, June 15th, 21 Eliz., 1579). The Stringers received 40l. thereby; perhaps this was only for their own share. There was no allusion to the Edkinses, so perhaps Katharine "did not so long live." An abstract of this fine is preserved in Misc. Doc., i. 92.

On the same day as the Stringers' covenant, Dec. 23rd, 21 Eliz. (1578), there was a sale by Edward Cornwell to Robert Webbe of all his goods and chattels in Snitterfield or elsewhere, except "one young mare of color baye, and one coaffer, parcel of the premises"—two pieces of pewter being delivered in sign of possession. It was signed by the mark and seal of witnesses, Anthony Osbaston, William Round, Ardenne Stringer, and John Bronde (Birthplace Deed, 432).

CHARLOTTE CARMICHAEL STOPES.

LIST OF NEW BOOKS.

ENGLISH

Theology.

- Anderson-Morahead (A. E. M.), *The History of the Universities' Mission to Central Africa, 1859-1909*, 2/6. Revised Edition.
- Church Quarterly Review, July, 3/. Edited by the Rev. Arthur C. Headlam.
- Faber (M. A.), *The Life Indeed: Jesus Christ the Saviour of the World*, 4/6 net.
- Gunn (J.), *Our Sunday Schools*, 2/6. Studies for teachers in principles and practice.
- Hitchcock (Rev. G. S.), *Sermon Delivery. A method for students*.
- Life of Blessed Julie Billiart, Foundress of the Institute of Sisters of Notre Dame, by a Member of the same Society, 7/6 net. Edited by the late Father James Clare.
- Life of Mary Ward, Foundress of the Institute of the B.V.M. Compiled from various sources, with an introduction by Abbot Gasquet.
- Mahan (A. T.), *The Harvest Within*, 6/ net. Thoughts on the life of the Christian.
- Orchard (W. E.), *Modern Theories of Sin*, 3/6 net.
- Psalter for Daily Use, arranged by Prof. Knight, 1/ net.
- No. 23 of the Heart and Life Booklets.
- Sprott (T. H.), *Modern Study of the Old Testament and Inspiration*, 8/ net. An expansion of lectures delivered in Lent, 1902.

* A writ was issued for Robert Webbe to appear before the Court of Exchequer for alienation without licence of lands in Snitterfield, Nov. 12th, 21 Eliz. (1579), Misc. Doc., vii. 51.

* Endorsed with memoranda of assignment, by Robert Webbe, to Will Cookes of Snitterfield, yeoman, before the delivery of the deed of bargain and sale by Edward Cornwell, to the said Robert Webbe, in presence of John Dafferne, Hastings Aston, Thomas Chamberlain, Thomas Nicholson, and Henry Talbot.

Strappini (W. D.), S.J., *The Inward Gospel*. Some familiar discourses addressed to religious who follow the rules of St. Ignatius.

Beven (Thomas), *The House of Lords on the Law of Trespass to Realty, and Children as Trespassers*, 1/ net. A study of the reasons given in the House of Lords in the case of *Cooke v. Midland Great Western Railway of Ireland* (1900), A.C. 229, in the light of the principles of the Common Law.

Fine Art and Archaeology.

Knowles (W. H.), *The Romano-British Site of Corstropitum*. An account of the Corbridge excavations during 1907-8.

Photographic Annual, 1/ net. Edited by H. Snowden Ward. Fifth Edition.

Sketching Grounds, 5/ net. Edited by Charles Holme. Illustrated. 'Studio' Special Summer Number.

Poetry and the Drama.

Clark (John), *Verses of Various Moods*, 3/6 net. Mask, July, 15/ yearly. The first number of a new volume. Has an article on 'Pellaea and Melisande' by a Finnish critic, and another on the Arena Goldoni, Mr. Gordon Craig's open-air theatre in Florence, where it is published.

Rawnsley (Rev. H. D.), *Poems at Home and Abroad*, 2/6 net. Including Poems of Italy, Poems of the Birds, and Memorial Sonnets.

Symons (Annie C.), *A Lay of Japan*. Tudor Facsimile Texts: A Contract of Marriage between Wit and Wisdom, c. 1570; The Story of King Darius, 1565; and The World and the Child, otherwise Mundus and Infans, 1522.

Bibliography.

Birmingham, Forty-Seventh Annual Report of the Free Libraries Committee.

Library, July, 3/ net.

History and Biography.

Collier (James) Sir George Grey, Governor, High Commissioner, and Premier, 12/6 net. In Makers of Australia.

Hall (R. N.), *Pre-historic Rhodesia*, 12/6 net. An examination of the evidence as to the origin and age of the rock mines and stone buildings, with a gazetteer of medieval South-East Africa, illustrations, maps, and plans.

Lolite (Frédéric), *The Gilded Beauties of the Second Empire*, 15/ net. Adapted by Bryan O'Donnell, with 42 portraits.

Rensselaer (Mrs. Schuyler van), *History of the City of New York in the Seventeenth Century*, 2 vols., 21/ net. The history of the settlement planted by the Dutch on the island of Manhattan from its earliest days until the accession of William and Mary.

Ressler (Charles), *Jeanne d'Arc, Heroine and Healer*, 8/ net. Contains 4 plates and 8 figures.

Trevelyan (G. M.), *England in the Age of Wycliffe*, 6/ net. New Edition.

Geography and Travel.

Bond (Francis), *Visitors' Guide to Westminster Abbey*, 1/ net. Illustrated by 12 plans, 38 photographs, and other illustrations.

Jones (H. F.), *Diversions in Sicily*, 5/ net.

Knight (F. A.) and Dutton (Louise M. Knight), *Somerset*, 1/6. With maps, diagrams, and illustrations. One of the Cambridge County Geographies.

Lamplough (A. O.) and Francis (R.), *Cairo and its Environs*, 20/ net.

Pictorial and Descriptive Guide to London and its Environs, 1/. With numerous maps and plans, and over 100 other illustrations. Thirty-Third Edition.

Thomas-Stanford (C.), *Leaves from a Madeira Garden*, 5/ net. With 16 full-page illustrations.

Where to Stay in the West Country (Dorset, Somerset, Devon, and Cornwall): Vol. I. London and South-Western Railway Section, 1/ net. Edited by Prescott Row. Second Edition. No. 4 of the Homeland Reference Books.

Sports and Pastimes.

Birch (Major Noel), *Modern Riding*, 6/ net. With notes on horse training.

Folk-lore.

Müller (Prof. Max), *Comparative Mythology*, 1/ net. Edited, with additional notes and preface on solar mythology, by A. Smythe Palmer.

Trevelyan (E. Sidney), *Folk-lore and Folk Stories of Wales*, 10/6 net.

Philology.

Giles (H. A.), *A Chinese-English Dictionary*, Part I. (to be completed in 6 parts, 1957). This revised edition will contain about 20,000 new entries.

Rhodian Sea-Law, 18/ net. Edited from the manuscripts by Walter Ashburner.

School-Books.

Borchardt (W. G.), *Practical Arithmetic for Schools*, 4/6. A course of arithmetic and easy practical exercises in mensuration and specific gravity.

Elford (Percy) and Heaton (S.), *Practical School Gardening*, 2/ net.

Lamont (A. B.), *A Rural Reader for South Africa*, 2/6.

Lechner (A. E.), *Easy Readings in German on Familiar Subjects*, 2/. With parallel pieces for retranslation and vocabularies. Revised Edition.

Muellerbach (Ernst), *Johannissagen*, 1/6. Edited by D. L. Savory. One of Rivingtons' Direct Method Elementary German Texts.

Reynolds (J. R.), *Africa and Australasia*, 2/. In the first parts of the sections of this book an attempt has been made to exhibit those important physical facts in accordance with which countries have been divided into "natural regions," and in the second to show the influence of the physical features of such areas on the life of mankind. Illustrated.

Rippmann (Walter), *Exercises in German Grammar and Word Formation*, 1/8. One of the Modern Language Series.

Siepmann's Primary French Course, Part III, 2/6. Comprises a reader, questions for oral practice, exercises in grammar and composition, with test papers and lists of words and phrases.

Student's Graded French Reader, Part I, First year, 1/6. For the use of Public Schools. Edited, with notes and a complete vocabulary, by L. Delbos. Fifteenth Edition, revised and remodelled.

Williams (C. A.), *First Latin Book*, 2/. The first year of a two years' course preparatory to Caesar.

Science.

American Journal of Anatomy, July. Edited by C. R. Bardeen, H. H. Donaldson, and others.

Buchanan (R. J. M.), *The Blood in Health and Disease*, 12/6 net. One of the Oxford Medical Publications.

Burrard (Col. S. G.) and Hayden (H. H.), *A Sketch of the Geography and Geology of the Himalaya Mountains and Tibet*. Part IV. The Geology of the Himalaya, 2 rupees. For review of Parts I-III see *Athen.*, Oct. 3, 1908, p. 406.

Clerk (Dugald), *The Gas, Petrol, and Oil Engine: Vol. I. Thermodynamics of the Gas, Petrol, and Oil Engine, together with Historical Sketch*, 12/6 net. Revised Edition, with illustrations.

Cope (V. Zachary), *Minor Gynecology*, 5/ net. One of the Practitioner's Handbooks.

Hall (A. D.), *Fertilisers and Manures*, 5/ net. Intended for farmers, and senior students and teachers in agricultural schools.

Henderson (R. B.), *The Scaly-Winged*, 1/ net. A book on butterflies and moths for beginners.

Jones (A. C.) and Blomfield (C. H.), *Elementary Mechanics of Solids and Fluids*, 4/6.

Matthews (A. T.), *Successful Dairy Work*, 2/6 net.

Pierpoint (A. E.), *The Elements of Geometry in Theory and Practice*, Parts I. to III, 3/. Based on the Report of the Committee appointed by the Mathematical Association, 1902.

Yates (Lucy H.), *Successful Jam-Making and Fruit Bottling*, 2/6 net. Illustrated.

Fiction.

Conrad (J.) and Hueffer (F. M.), *Romance*, 7d. net. New Edition. For notice see *Athen.*, Nov. 7, 1903, p. 610.

Crockett (S. R.), *The Seven Wise Men*, 1/ net. New edition, with illustrations by W. Rainey.

Hume (Fergus), *The Solitary Farm*, 6/. Has a dramatic ending, the tenant of the farm perishing by her own hand in a general conflagration.

Ibañez (Vincent B.), *The Shadow of the Cathedral*, 6/. A study of Spain as it is, Toledo being the scene of the story.

Jerome (Jerome K.), *Three Men in a Boat*, 3/6. New Edition, with illustrations by A. Frederics.

Leblanc (Maurice), *Arène Lupin versus Holmlock Shears*, 6/. New Edition, translated by A. T. de Mattos.

Le Queux (William), *The House of Whispers*, 2/ net. Concerned with the mystery of a beautiful daughter of a rich blind knight.

Malet (Lucas), *The Score*, 6/. A story in two parts.

Marsh (Richard), *A Royal Indiscretion*, 6/. A story of a princess who accepts the off-hand invitation of an undergraduate of Trinity College to come to Cambridge for the May races; and of the strange things which happen to her during her sojourn in that town.

Norris (Frank), *The Third Circle*, 6/. A collection of sixteen early-printed stories, with Introduction by Will Irwin.

Patterson (J. E.), *Watchers by the Shore*, 6/. A story of longshore fishermen on the Suffolk coast.

Pemberton (Max), *The Adventures of Captain Jack*, 6/. Stories of a schooner yacht in the Mediterranean.

Phillipotts (Eden), *The Fun of the Fair*, 2/6 net. Contains 13 stories.

Scott (Sir W.), *The Monastery*, 7d. net.

Selwyn (Beatrice) and Vann (Russell), *The Lust of Power*, 6/. A position is won by a woman by murder and kidnapping, but a former lover puts a sudden end to her career.

Shore (W. Teignmouth), *Above All Things*, 6/. Introduces the reader to journalistic circles.

Strong (Rowland), *The Marquis Catilini*, 6/. The chief character is a political hero-leader of the "Extremists" in Paris.

Wintle (Harold), *The Waking Hour*, 6/. A tale of country society.

Wood (Mrs. Henry), *Anne Hereford*, 6d. New Edition.

General Literature.

Arnold (Matthew), *Culture and Anarchy*, 1/ net. An essay in political and social criticism. New Edition.

Becke (Archibald F.), *What to Apply in Tactical Problems*, 3/6 net.

Callwell (Col. C. E.), *The Tactics of To-Day*, 2/6 net. Second Edition.

Ceylon, Colombo Museum, Report of Dr. A. Willey.

Colquhoun (A. R.), 1912? *Germany and Sea Power*, 1/ net. Reprinted from *The Morning Post and The North American Review*.

Douglas (R.), *Rate Collector's Ready Reckoner*, 2/6 net.

Freeman (Albert C.), *Small Estate Management*, 3/6 net. Illustrated.

Low's Handbook to the Charities of London, 1900, 1/. Gives particulars of over 1,200 charitable institutions, revised according to the latest reports.

Macphail (A.), *Essays in Politics*, 6/ net.

Maryatt (Douglas), *Yes, I don't Think*, 1/ net. A humorous book.

Washington (Booker T.) and Du Bois (W. E. B.), *The American Negro* (Southern States): his Economic Progress in relation to his Moral and Religious Development, 3/6 net.

Pamphlets.

Auvergne. Issued by the Paris-Orleans Railway Company and the South-Eastern and Chatham Railway.

Harvey (Miss E. C.), *Labour Laws for Women and Children in the United Kingdom*, 1d.

History of Spottiswoode and Company, Ltd. A brief epitome of the chief events in the house of Spottiswoode since its establishment to the present day.

London County Council: Indication of Houses of Historical Interest in London, Part XXIV., 1d.

FOREIGN.

Theology.

Brehier (É.), *Philon: Commentaire allégorique des saintes Lois après l'Œuvre des six Jours*, 3fr. 50. Greek text with French translation. One of the Textes et Documents pour l'Étude historique du Christianisme.

Loesche (G.), *Luther, Melanchthon, u. Calvin in Oesterreich-Ungarn*, 4m.

Oltramare (P.), *La Formule bouddhique des douze Causes: son Sens originel et son Interprétation théologique*. One of the memoirs issued in connexion with the jubilee of the University of Geneva.

History and Biography.

Lacharrière (J. L. de), *Les Cahiers de Madame de Chateaubriand*, 5fr. Complete, with introduction and notes.

Lahovary (C. G.), *Mémoires de l'Amiral Paul Tchitchagof*, 8fr.

Lot (F.) and Halphen (L.), *Le Règne de Charles le Chauve: Part I. 840-81. Part of the Annales de l'Histoire de France à l'Époque carolingienne*.

Michel (E.), *La Forêt de Fontainebleau, dans la Nature, dans l'Histoire, dans la Littérature, dans l'Art*, 9fr. With 32 plates and a map.

Schmidt (L.), *Allgemeine Geschichte der germanischen Völker bis zur Mitte des 6. Jahrh.*, 7m. 50. Part II. (Political History) of a Handbook of Medieval and Modern History.

Science.

Boletín del Cuerpo de Ingenieros de Minas del Perú, Nos. 68-9.

Fortschritte des deutschen Schiffbaues. A handsome volume, with numerous illustrations, giving in English and German a detailed account of the progress of shipbuilding in Germany, and especially of the construction of the modern first-class passenger steamer.

Issued by the Norddeutscher Lloyd.

Linné's (Carl V.) *Bedeutung als Naturforscher u. Arzt*, 20m. The work of several authors, issued by the Swedish Academy of Sciences to commemorate the bicentenary of Linnaeus.

Fiction.

Corday (M.), *Les Révélées*, 3fr. 50.

Fabris (Fabri de), *Pélerin et Égarés*, 3fr. 50. Translated from the German by Ulrich Caillet.

General Literature.

Berget (A.), *La Route de l'Air: Histoire, Théorie, Pratique*, 15fr.

Revue germanique, juillet-août, 4fr. Has a long appreciation of Francis Thompson's poetry by F. Delattre.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN *The Cornhill Magazine* for August Mr. Hesketh Prichard contributes a hunting article, 'On the Labrador,' and Mr. J. D. Crace a reminiscence of 1868, 'Through the Suez Canal with M. de Lesseps.' 'A Pickwick Paper,' by Mr. Horace Hutchinson, is a study of Victorian middle-class manners as revealed by the doings of the immortal Club. Mr. Kenneth Bell writes on 'Architecture in English History'; while 'The Old Frontier Story,' by Major G. F. MacMunn, deals with a perennial problem of India. 'Under a Fool's Cap,' by Mr. Norman Roe, brings to light a forgotten book of verse. Short stories are 'The Second Paradise,' by Mr. Norman Gale, and 'News from Troy,' by Mr. Quiller-Couch.

THE August *Blackwood* contains an article on 'Lord Kitchener in India,' and 'Some Reminiscences' by Major-General Frank S. Russell. There are also a paper on Talavera, by Mr. Sidney Low; 'A Voyage to West Africa,' by Mr. W. B. Thomson; 'Wheels within Wheels,' by Mr. Thomas Seecombe; and 'A Romance in Bird Life,' by J. E. Owen. The Poet Laureate contributes a poem entitled 'The Adamantine Mind.'

MR. EDWARD ARNOLD will publish in the autumn the first volume of Sir Herbert Maxwell's new work 'A Century of Empire,' in three volumes. It is a succinct history of the United Kingdom during the nineteenth century, which, while conceived in no partisan spirit, will

present the case for the Conservative party in its influence upon the course of politics.

MR. JOHN MURRAY'S new announcements include 'Zambezia,' a general description of the valley of the Zambezi river by Mr. R. C. F. Maugham; 'History, Authority, and Theology,' by Dr. A. C. Headlam; 'On the Forgotten Road,' a chronicle of the Crusade of Children, by Mr. Henry Baerlein; and 'Humours of Country Life,' by Mr. William Robinson.

MESSRS. SKEFFINGTON will publish in the autumn a volume of addresses by the late Bishop Allan Becher Webb, which will be entitled 'The Kingdom of Christ upon Earth.' It is printed from the MSS. left by the author.

THE ENGLISH ASSOCIATION has received permission from Mr. Sidney Lee to print his interesting lecture on 'The Impersonal Aspect of Shakespeare's Art,' delivered at the summer meeting. It will form Leaflet 13, and will be sent out to members next week.

SIR ISAAC PITMAN & SONS will publish on Tuesday next a volume of Mr. Eric Parker's nature studies, now collected from *The Spectator*. Written with the intention that they should ultimately appear in book form, they present a certain uniformity of design. 'In Wind and Wild' is the title chosen by Mr. Parker.

DR. F. G. KENYON has been appointed to succeed Sir E. Maunde Thompson as Director of the British Museum. The appointment is one which we view with satisfaction, as likely to produce excellent results.

PROF. A. A. MACDONELL writes:—

"The note on p. 71 of your last week's issue regarding the Quincentenary of Leipsic University is somewhat misleading. I am the delegate appointed to represent the British Academy at the Quincentenary celebration at Leipsic (of which University I am a Ph.D.)."

CANON BEECHING contributes to the August *Sunday at Home* an article on 'The Religious Teaching of Tennyson,' and there is also an article on 'The Homes of Tennyson.' Mr. A. B. Cooper has an interview with Lord Wolverhampton. Mr. Douglas Sladen writes on Cairo, and the Bishop of Sodor and Man on 'Sympathy.' 'Side-lights on Modern Bombay' and an article by Mr. Oliver G. Pike on 'The Brown Owl' are among the other contents of the number.

IN connexion with the Tennyson Centenary next month, *The Churchman* for August will contain an article on the poet by the Bishop of Durham.

MR. DAVID CUTHBERTSON writes from the Library of the University of Edinburgh:—

"Your notice of Mr. Alex. Anderson is erroneous in one point. He did not return to the University from the Philosophical Institution as Librarian in 1886. He came back as Sub-Librarian, and it was only some time after the resignation of Mr. H. A. Webster that he was appointed to the post in 1905."

THE volume of 'Notes by the Way,' by Mr. John C. Francis, consists, apart from the biographies of Joseph Knight and Woodfall Ebsworth and a few notes by his father, of selections from his own contributions to *Notes and Queries*. This fact has been missed by several reviewers, and, perhaps, was not wholly clear.

MESSRS. SMITH & ELDER have in the press a new and uniform cheaper edition, in fourteen volumes, on thin paper, of H. S. Merriman's novels. 'The Slave of the Lamp' and 'The Sowers' will be ready on August 25th, and the remaining volumes will be published (in the order in which they appeared) at weekly intervals until the completion of the edition on November 17th. A special introduction by E. F. S. and S. G. T. tells the story of all the books, and will be included in "The Slave of the Lamp."

THE death of Miss Rosa Nouchette Carey on Monday last removes an excellent writer of books for girls. Miss Carey began her career with 'Nellie's Memories' in 1868, and since that date had given to the world an abundance of sound and wholesome fiction.

MR. JOHN HEPBURN MILLAR, well known as a literary critic, has been appointed Professor of Constitutional Law and Constitutional History in the University of Edinburgh.

A SECOND impression of Dr. Figgis's remarkable book 'The Gospel and Human Needs' appeared last week. It has already had a success rarely associated with the efforts of Hulsean preachers.

MR. MURRAY will in future publish the 'Navy League Annual,' which remains under the editorship of Mr. Alan H. Burgoyne.

THE death was announced on Sunday last of Mr. James E. Vincent, author of an excellent volume in the "Highways and Byways" Series on 'Berkshire,' and also, it appears, a special correspondent since 1886 for *The Times*. He edited *The National Observer* after Henley's death, and collaborated in a 'History of Football.'

A TABLET containing the inscription "John Richard Green, Historian of the English People, lived here," has been affixed to No. 4, Beaumont Street.

THE REV. GEORGE TYRRELL, who died last week at Storrington, was the protagonist of Modernism, and an able and temperate writer on theological subjects. He was for many years a member of the Society of Jesus, from which he separated on account of his opinions in 1906.

MR. HEINEMANN'S "Library of Modern Fiction" is to begin with Mr. Hall Caine's novel 'The White Prophet,' which will be published in two illustrated volumes, at the new price of four shillings net, on August 12th.

MR. CHARLES BRUCE of Edinburgh has intimated his intention of giving 5,000*l.* to the University of Edinburgh for the purpose of founding a Lectureship in Banking. One of the conditions annexed

is that the appointment shall be held by the Lecturer for a period not exceeding five years from the date of appointment, though this is not to exclude re-election.

MESSRS. CHARLES GRIFFIN & Co. have appointed Mr. Horace V. Blight to be the secretary of the Company. He is a qualified accountant, and was amongst the successful candidates in the recent final examination of the Institute of Chartered Accountants. His father, Mr. Francis J. Blight, has for many years been the chairman and managing director of the Company.

INQUIRY on a point recently named in the Gossip of *The Athenæum*, namely, the disappearance of the promised diplomatic memoirs of Count Nigra, has revealed a curious difference among high authorities. It is still asserted that the memoirs are likely to be published, but we think it more probable that they were destroyed by Nigra shortly before his death, or perhaps handed over to the Italian secret archives. It is believed that Cavour's papers were in part placed by him in the possession of Count Nigra.

At the end of this year M. Émile Chatelain will have completed thirty years as a teacher of palæography at the École des Hautes Études. His pupils and friends at home and abroad are to celebrate the occasion by issuing a volume of 'Mélanges.' A committee has been formed, of which M. Léopold Delisle is President.

MADAME MARCELLE TINAYRE'S new novel, describing the surroundings of her own early life in the Corrèze, has reached its second part in the last issue of the *Revue de Paris*. The author has also begun the publication in the *Revue des Deux Mondes* of articles written at Constantinople, where she studied the Young Turks for some three months.

A NEW work by the Comtesse M. de Noailles is about to appear in the *Revue Hebdomadaire*. It is entitled 'La Garde sur le Rhin,' and is a novel about Alsace.

THE Académie des Sciences Morales et Politiques has this year awarded, in consonance with the report of M. Lachelier, the Prix Gegner, of the value of 3,000 francs, to M. François Pilon, director of 'L'Année philosophique.' This prize is awarded for work which contributes to the advance of philosophical science.

DURING the year 1908-9 the Barton Library at Bhavnagar, a progressive State in Guzerat, added 380 new volumes to its collection, which, in addition to a considerable number of Sanskrit works, contains over 6,000 standard books in English. There are eighteen branch libraries throughout the State.

WE note the publication of the following Parliamentary Papers: Report of the Consultative Committee on Attendance at Continuation Schools, Vol. II.; Summaries of Evidence (1*s*. 6*d.*); and Elementary School Teachers' Superannuation Rules (4*d.*).

SCIENCE

The Life of the Universe. By Svante Arrhenius. 2 vols. (Harper & Brothers.)

IN these two slim volumes, making up together hardly more than 250 pages, Dr. Arrhenius sets himself to summarize the ideas which man has formed in all ages of the origin of the universe in which he lives. Needless to say, the space at his disposal is much too small for anything like an exhaustive study of so vast a subject, and the book is largely composed of condensations of already condensed statements concerning the beliefs of philosophers who died centuries before their teachings were reduced to writing. This is especially noticeable in the first volume, wherein, after a few pages on the cosmogonies of primitive races, in which the author touches lightly enough upon some of the most salient Hindu, Finnish, American, and Australian legends, he plunges into the creation-myths of the Babylonians, Egyptians, Greeks, and Jews together with the more closely reasoned hypotheses of the Greek and Alexandrian philosophers. No great fault can be found with the accuracy of this summary, but it is plain that it must have been constructed at third or fourth hand, and that its evidential value is slight. The learned author is well and favourably known to English physicists for his excellent work on the electrolytic dissociation of liquids and other problems of solution, but we see nothing in these pages to lead us to conclude that he has enough anthropological knowledge to speak with authority on the beliefs of primitive folk, or to sift the essential from the non-essential in the records of the Babylonian and Egyptian culture which Orientalists have slowly and painfully recovered for us. Thus, in quoting from M. Maspero—he could not have had a better or safer guide—the “Chaldean” account of the creation of the world by Marduk, he appears unconscious of the existence of the older Sumerian legends woven round the personality of gods like the elder Bel of Nippur and Nergal of Cutha, which assign a totally different origin to the universe. So, too, in his sketchy account of Egyptian creation-myths, while wrongly describing the earth-god “Sibu” or Geb as a female, and transmogrifying the later name of Amenophis IV. into “Chut-en-Aten,” he neglects the curious legend of Hermopolis, which would attribute the creation of the universe to Thoth and an “Ogdoad” of four pairs of gods and goddesses, and which, if not, as some think, the earliest Egyptian legend on the subject, at all events exercised the greatest influence upon the evolution of the doctrines known later under the collective name of Gnosticism. As to the Ionian philosophers, Heraclitus of Ephesus, Democritus of Abdera, Empedocles of Sicily, and the rest, the author does but follow the younger physicists of this decade in attributing to them an almost supernatural foreknow-

ledge of the current theories of evolution and of atoms. Did they who think thus trouble to examine the few and arid statements of writers like Diogenes Laertius, made many centuries after the dawn of Greek philosophy, on the faith of which alone these attributions rest, they might be less hasty in claiming the support of antiquity for the doctrines of the twentieth century.

It is pleasant to turn from these excursions in an unfamiliar medium to those statements in which Dr. Arrhenius's independent judgment and long use of the analytical method stand him in good stead. Thus he tells us that the belief that water was the origin of all things sprang naturally enough from the observation of primitive agriculturists that the subsiding of the waters left behind it a deposit of fertile mud. And again:—

“The simile of living nature, in which the organism springs from an apparently lifeless seed or an egg, has made the egg a common element in creation-myths.”

So, too, when he says that the observation by the Babylonians that the sun appears to travel through the Zodiac at the rate of one degree a day was probably the cause of their division of the circle into three hundred and sixty degrees, he gives a reason that is at least plausible, as is his view that they guessed the earth to be circular by observing the circular shadow cast by it upon the moon during a lunar eclipse. In other instances where he, somewhat unexpectedly, finds the ideas of the ancients confirmed by modern science, we are content to accept his authority. Thus he tells us, though we cannot trace the statement to any writer of antiquity, that Democritus knew that the Milky Way consisted of stars similar to the sun; that Aristarchus (of Samos?) taught the movement of the earth round the sun, and gave the diameters of the earth (as did Eratosthenes) and the moon with fair correctness; and that the pseudo-Plutarch and Hipparchus knew the distance from us of the moon. So, too, the author of the ‘*Moralia*’ made an excellent guess at our distance from the sun; and Posidonius of Apamea actually calculated it from data afforded by the clepsydra. Dr. Arrhenius also usefully reminds us that Islam under the earlier Caliphs was by no means hostile to science, and that Haroun al-Raschid determined accurately the length of a terrestrial arc and the obliquity of the ecliptic; while the Romans of the Empire seem to have troubled themselves little about the study of nature. That Copernicus avowedly derived the first idea of his great generalization from the study of classical writers, such as Plutarch and Cicero, is also worth recording.

Coming down to later times, Dr. Arrhenius devotes, not unnaturally, a fair proportion of his limited space to the ideas of his compatriot, the eccentric genius Swedenborg. While asserting, no doubt with justification, Swedenborg's perfect good faith, he points out that the revelations made to the great Minister of Finance by his guiding spirits gravely

misled him with the information that Saturn was the outermost planet of our system, Uranus and Neptune not having been then discovered. He is doubtless right, too, in tracing to Swedenborg's writings many of the ideas afterwards put forward by Kant; and he draws attention to the fact that Kant has in his turn been followed in some of his mistakes not only by the spiritualist philosopher Carl du Prel, but also by Herbert Spencer. To Kant, Dr. Arrhenius evidently prefers the naturalist Buffon, who had, according to him, cosmological ideas much in advance of his time, and he quotes with evident approval from him a characteristic remark as to the aid which mathematics has always given to charlatans in enabling them to invest their speculations with a false air of correctness and learning. Laplace's nebular theory, again, comes in for serious criticism, as, according to the author, it fails to account for the retrograde motion of the moons of Uranus and Neptune, as also of the more remote satellites of Saturn and Jupiter, while perhaps presupposing circular orbits for the planets. We notice these objections without examining them further, which would take us too far.

In contemporary times the idea which has most helped to transform our notions of the universe is the conception of energy, to which Dr. Arrhenius devotes a whole chapter. From the dilemma that the sun must either radiate all its heat into surrounding space or replenish its energy from some outside source, there seemed until lately to be no escape, and even now the only way out of it is to assume that the sun contains a great quantity of radio-active matter of which the spectro-scope gives no indication. Hence many physicists have thought that the sun's heat is maintained by the perpetual bombardment of the meteorites attracted by it, a theory which, according to Dr. Arrhenius, was first put forward by Robert Mayer. Yet this is not our author's opinion. After examining the calculations of Ritter as to the four stages through which a fixed star of the size of our sun might be expected to pass from the state of nebula down to that of a dark star, he says:—

“All these calculations are based on the assumption that the heat of the sun is merely due to its contraction, and they may therefore be altogether wide of the mark, because probably it is the chemical processes, and not the contraction, which constitute the chief source of heat.”

We wish that he had expressed himself more clearly, and in particular had told us whence he considers the energy involved in the “chemical processes” is itself ultimately derived. As he says later:—

“The little that a few years' study of radio-active phenomena has taught us indicates that small quantities of matter are capable of concentrating in themselves stupendous stores of energy.”

But this theory, which Cambridge physicists first repelled, then adopted, and now, as we are told, again doubt, seems only to push the problem one stage further back.

On the fate of the Cosmos, however, he has the following remarks:—

"The Universe is undoubtedly passing through a development. If that development always took place in the same direction, it would finally come to an end. If an end is not attained, the reason can only be, that the development is not tending to a final stand still, but that it involves a kind of cyclic movement."

Elsewhere he declares Herbert Spencer to be certainly right in the main in asserting that the transformation of nebulas into suns, planets, and satellites must be followed by a day when the diffusive forces will gain the upper hand and planetary systems will return to the state of a tenuous nebula. He thinks, too, that this view is confirmed by the recent discovery of a "diffusive" force unknown in Spencer's time, in the shape of the spontaneous dissociation of substances like radium, although he thinks that this ebb and flow cannot be regular, or, as he says, rhythmic:—

"The respective periods in the Universe of suns will no more be regular than those of the oscillating movements of molecules. Length and events of the period will be dependent upon the collision with another body, sun, or molecule, which is subject to accidental circumstances, and those features will affect the later development."

His summing-up of the whole matter is that

"the introduction of the conception of the radiation pressure and the proof that, under certain conditions, entropy may decrease, have at last enabled us to work out the idea of an eternal cyclic development of the Universe, on which Indian philosophers were brooding in the grey past."

Thus is wisdom justified of all her children.

It only remains to be said that the book has been translated by "Dr. H. Borus, London," whom we take to be a fellow-countryman of the author. The English, as is shown by the extracts given above, is not always of the best, but it is, as a rule, fairly easy to make out the author's meaning. There are, however, a considerable number of mistakes, caused apparently by the translator's want of acquaintance with the practice of English authors, as when he speaks of Aristotle as Aristoteles, Galileo as Galilei, and More as Morus. No Englishman would speak of the 'Almagest' or 'Syntaxis' of Ptolemy as "Ptolemaeus' Great Syntaxis," of the Congregation of the Holy Office as "the Holy Congregation," or of the laws of gases as "the ordinary gas laws." These mistakes are not important, but when it is intended to give to the public science in a "tabloid" form, pains should be taken to see that it is easy to assimilate. The few illustrations and diagrams are well chosen and sufficiently well reproduced.

ASTRONOMICAL LITERATURE.

Astronomy of To-day: a Popular Introduction in Non-technical Language. By Cecil G. Dolmage. (Seeley & Co.)—The author thus explains his design in producing this book:—

"The object of this work is to give an account of the science of astronomy, as it is known at the present day, in a manner acceptable to the general

reader. It is too often supposed that it is impossible to acquire any useful knowledge of astronomy without laborious study, and without adventuring into quite a new world of thought. The reasoning applied to the study of the celestial orbs is, however, of no different order from that which is employed in the affairs of everyday life. The science of mathematics is perhaps responsible for the idea that some kind of difference does exist; but mathematical processes are in effect no more than ordinary logic in concentrated form, the shorthand of reasoning, so to speak. I have attempted in the following pages to take the main facts and theories of astronomy out of those mathematical forms which repel the general reader, and to present them in the ordinary language of our workaday world."

Perhaps it is well to draw a distinction here. Sir John Herschel remarked in his 'Outlines' that admission into the sanctuary of astronomy and to the privileges and feelings of a votary is only to be obtained by the aid of a sound and sufficient knowledge of mathematics, without which no one is entitled to an independent opinion on any scientific subject. Without this knowledge it is impossible to follow in all their details the reasonings by which astronomy, especially the higher and more modern parts of it, has been brought into its present advanced condition. But the results themselves may be explained in non-mathematical language; and not only so, but a general idea of the principles on which mathematicians act may be acquired by an ordinary reader of intelligence who will devote the same careful thought to the subject as he does to the mundane affairs of life. The expression "shorthand of reasoning" applies especially to modern mathematics. Up to the time of Newton astronomical theories and processes were always given in geometrical form; but afterwards the great powers afforded by analytical methods led to their constant application in what was once called physical, but is now usually called gravitational, astronomy. It is the symbols used in these investigations which most frighten the non-mathematical reader. But none of them will be found in the work before us, the main object of which is to give a succinct account—intelligible to all who will give it their close attention—of the great results that have been obtained by observational and mathematical processes, and of the conditions and movements of the bodies of the universe (now known to be enormously more numerous than our forefathers dreamt of) which can be brought within our ken by the most refined appliances put into our hands by the skill and inventiveness of mechanicians.

By the title 'Astronomy of To-day' Mr. Dolmage evidently means to imply that great care has been used in making his account represent the recent state of our knowledge of the heavens, and this is a most satisfactory feature of the book. When a treatise is simply brought up to date, it is often annoying to find that new discoveries do not merely add to old ones, but in various respects modify their significance. That the information here given is up to date is exemplified by the mention (in a note) of the discovery of the eighth satellite of Jupiter, and the observations of the total eclipse of the sun on Flint Island on the 3rd of January, 1908. The question which has lately come into prominence of the possible habitability of the planet Mars is temperately discussed, and due weight allowed to the suggestions offered on either side with regard to the origin and meaning of the so-called canals. With reference to the theory recently put forward by Prof. Kapteyn that a great part of the visible universe is occupied by two vast streams of stars travelling in opposite directions, we are a little surprised (whilst remembering that the matter has not yet

been fully discussed in all its bearings, and requires a more complete investigation than is yet possible of real stellar proper motions in space) that mention is not made of Mr. Eddington's calculations pointing to a similar result.

A very interesting chapter (the tenth) treats of the growth of observation; and the last part of this is so suggestive that we quote it in full:—

"It would indeed seem as if telescopes are not destined greatly to increase in size, but that the means of observation will break out in some new direction, as it has already done in the case of photography and the spectroscope. The direct use of the eye is gradually giving place to indirect methods. We are in fact now feeling rather than seeing our way about the universe. Up to the present, for instance, we have not the slightest proof that life exists elsewhere than upon our earth. But who shall say that the twentieth century has not that in store for us, by which the presence of life in other orbs may be perceived through some form of vibration transmitted across illimitable space? There is no use speaking of the impossible or the inconceivable. After the extraordinary revelations of the spectroscope—nay, after the astounding revelation of Röntgen—the word impossible should be cast aside, and inconceivability cease to be regarded as any criterion."

Altogether the work contains an excellent summary of the leading facts of present-day astronomy, set forth in a lucid and interesting way. It has been carefully passed through the press, and we have noticed few misprints, and these not of importance. At p. 204 the late Prebendary Webb (whose 'Celestial Objects for Common Telescopes' is widely known) is called the late Rev. T. H. (instead of T. W.—Thomas William) Webb. Newton investigated the orbit of the great comet of 1680, but he expressed himself doubtfully about the length of its period, and we now know that it amounts not (p. 255) to "about 600 years" (or rather 575 years, an idea founded on its conjectured identity with comets seen in A.D. 1106, 531, and B.C. 44), but to several thousands of years.

A complete index (a necessary adjunct in a work to which frequent reference has to be made) is provided; but a very valuable feature has not yet been mentioned, viz., the illustrations. These are both numerous and of a high order of excellence. We call special attention to that of the total eclipse of the sun on the 17th of May, 1882 (on which a comet is depicted near the boundary of the corona), as drawn by Mr. W. H. Wesley from the photographs; of the planet Saturn from a drawing made by Prof. Barnard with the great Lick telescope; and of Daniel's comet of 1907 from a photograph taken by Prof. Max Wolf at the Astrophysical Institute, Königstuhl, Heidelberg.

Mr. Dolmage's lamented death, since the appearance of this work, was mentioned in *The Athenæum* of November 21st.

SURVEY AND EXPLORATION.

An Egyptian Oasis. By H. J. Llewellyn Beadnell. With Maps and Illustrations. (John Murray.)—We have to thank the dervishes, amongst other less obvious benefits, for the Geological Survey of Egypt. If Capt. Lyons, R.E., had not made a military reconnaissance to the oases in 1893-4, with a view to ascertaining the risks of dervish invasion through the Libyan Desert, he might never have read his paper on the scientific aspect of those interesting depressions before the Geological Society, which led directly to the Survey on which Mr. Beadnell, with others, was engaged from 1896 to 1905. Since then he has for three years been conducting extensive borings in

the great oasis of Kharga, and devising methods of reclaiming land from the ever-involving sand. The results of his observations at Kharga form the subject of this volume.

Mr. Beadnell's business there was to improve the water supply upon which depend the crops which, until the opening of the railway to Farshut a couple of years ago, formed the sole means of subsistence of the population, cut off from the outer world by deserts and huge parallel dunes of sand, impossible to traverse laterally; and his book is chiefly concerned with water. The archaeological monuments and inscriptions of Kharga, especially its remarkable Persian temple of Hibis, were accurately described by Hoskins as long ago as 1835, and little has been added by Schweinfurth and Brugsch since his time; the chief results were conveniently summarized by Dr. Ball in his report of 1900. Mr. Beadnell notes that hardly any decay has taken place since Hoskins made his copies of inscriptions and sculptures, beyond a slight weathering of the surface of the stone, the rate of which can be approximately calculated by the dated names of visitors cut on the walls. This seems to be a novel (and probably the only) justification for the tourist's practice of mural whittling. The Rohlf expedition of 1873 was concerned chiefly with geological and astronomical observations, and its voluminous memoirs were of much service to the author when he began his work.

The chapters on history and archaeology are obviously introduced merely for the sake of completeness. A book on the Great Oasis which did not refer to Cambyases would clearly be unsatisfying. But the part of most interest of Mr. Beadnell's work consists in descriptions of ancient and modern irrigation systems in the oasis, and the sources of the water supply. There is next to nothing about the present inhabitants, who bear an unmistakable Libyan stamp; and though we are told that Palæolithic man dwelt at Kharga, as is proved by his implements, there is naturally not much to be said about him. The oasis must always have been an important place, for it lies on the Darb el-'Arba'in, or Forty Days' Road, the great caravan route for slaves and other commerce between Darfur and Egypt; and it supported a population long before historical records began. Lacustrine deposits prove the existence of a large lake, and Neolithic implements on the denuded surface seem to suggest a provisional date. But flint implements were used down to very late times at Kharga, and all that Mr. Beadnell will say is this:—

"While it is quite reasonable to consider, in the absence of any decisive evidence to the contrary, that the lake originated in early prehistoric or Pleistocene times—that it dates possibly from the time of the formation of the tufas of the Nile Valley and oasis-escarpment, when the climate was certainly much moister than at the present day—we must not forget the possibility that it was formed by artificial means during one or other of the Egyptian dynasties between 3000 and 1000 B.C.... At whatever period and in whatever manner the lake may have been formed, it is quite clear that it existed well into historic times, and that on its bed were laid down thick deposits of clay and sand, which at the present day form the bulk of the cultivated lands of the oasis."

There is virtually no rainfall in the oasis, there are no streams, and the irrigation upon which its fertility depends is wholly derived from springs which bubble up through borings from the porous sandstone which underlies the greater part of the Libyan Desert. It has usually been held, on no very conclusive evidence, that this artesian water comes from the Nile by infiltration, and Mr. Beadnell is inclined to

accept this hypothesis. The Nile, he observes, "is known to flow for a considerable part of its course through a valley cut out in the Nubian Sandstone, and it is believed to lose an appreciable volume of water into that sandstone." We need not, however, give implicit credence to the story of the Bedawi who lost his red tarbush or "fez" in the Nile, and was rejoiced a few days later when his head-gear turned up from a well where he was refreshing himself at Beris in the Great Oasis. Mr. Beadnell is convinced that the water is "certainly meteoric," having fallen originally as rain, and percolated through the sandstone, probably from the Nile, and he refuses to adopt Prof. Gregory's view of its plutonic or magmatic source, from the deep-seated crystalline rocks.

All the wells at present existing are artificial, but nothing is known as to when flowing wells were first made, or who made the deep borings, often over 120 metres below the surface; nor have any traces been discovered of the implements used for boring. In Roman times the water not far from the surface, the source of which is not certain, was collected by elaborate underground tunnels, ventilated at regular intervals by vertical air-shafts 30 to 50 metres deep, cut through the solid rock. Along one tunnel, 2.9 kilometres long, Mr. Beadnell counted 150 air-shafts, and he calculates that "the amount of rock excavated in this system alone is about 4,875 cubic metres; and we may safely say that the construction of the four subterranean aqueducts and the 600 or 700 vertical shafts meant the excavation and removal of over 20,000 cubic metres of solid rock." Their own poet might well say of the Romans *quæ regio in terris nostra non plena laboris*? Certainly one hardly expected to find their great aqueducts in the oasis, where Juvenal must have seen them in his banishment. Did he also see his hard-headed compatriots dowsing for water?

Mr. Beadnell gives excellent accounts of the modern methods of boring, both native and European, and illustrates his book with many photographs, plans, and maps. It will be read with profit by many besides professional water-engineers. He should not, however, give the Arabic geographer Yakut the Latin name "Jacutus."

Mrs. Marion McMurrough Mulhall's *Explorers in the New World before and after Columbus* (Longmans & Co.) is largely a reprint of sketches previously published in the Buenos Aires *Standard* and elsewhere, and carefully revised before republication. The contents of the volume hardly fulfil the promise of its title. A few pages are indeed devoted to the "Predecessors of Columbus," but the Spanish and Portuguese navigators who carried on his work are absolutely ignored, and it would be vain to search for a reference to such well-known explorers as John Cabot, Jacques Cartier, Frobisher, Davis, or Hudson, apart from discoverers of more recent times, J. Cook, Vancouver, and Ross. The account which the author gives of the "Predecessors of Columbus" is, moreover, misleading. Trusting to the authority of Rafn, she still looks upon Florida as representing the "Whiteman's Land" or "Great Ireland" of legendary history, although G. Storm has satisfactorily identified it with Iceland. N. A. Nordenskiöld is asserted by her to have stated that "the best maps of the New World were those given to the first Norwegians who landed there by the Esquimaux, probably drawn by the early Irish settlers." Where can Nordenskiöld have made such a statement?

Fortunately, the bulk of the volume is free from such controversial matter, and the author can be congratulated upon the industry expended by her in the collection of her facts, and the literary skill with which she has presented the results. The reader learns a great deal about the commercial relations between this country and South America, about privateers and buccaneers, the story of the Scottish Panama Company, the lamentable failure of a design of establishing British rule upon the Rio de la Plata, and especially about the share which England took in the liberation of the American republics from the yoke of Spain, by supplying both men and money. The reader is thus introduced to the achievements of such British worthies as Generals MacGregor and Miller, Admiral Brown, Lord Cochrane, and many others, whose names are hardly remembered in these days. The services of such men, at all events in the author's opinion, have never been fully acknowledged. She says:—

"It has been the misfortune of South America to surpass the republics of antiquity in the ingratitude shown towards its greatest benefactors. Bolívar was banished, Sucre fell under an assassin's dagger, San Martín closed his eyes in a strange land, Belgrano dragged out a life of poverty."

In a final chapter the reader is presented with an interesting account of the Jesuit missions of Paraguay, up to the time of the expulsion of the Jesuits in 1767.

To the Top of the Continent: Discovery, Exploration, and Adventure in Sub-Arctic Alaska. By Frederick A. Cook, M.D. With Illustrations and Maps. (Hodder & Stoughton.)—Scarcely ten years have elapsed since the great range of mountains stretching north-eastwards from the Alaska Peninsula into the interior, and fitly called the Alaska Range, was first accurately located, and the height of the separate peaks ascertained. For a long time Mount St. Elias (18,000 ft.), in the south-east corner of Alaska—first ascended by the Duke of the Abruzzi—was supposed to be the highest mountain in North America. That honour is now claimed for Mount McKinley, at the eastern end of the Alaska Range; but its height of 20,390 ft. only exceeds by some 500 ft. that of Mount Logan—the neighbour of Mount St. Elias, just across the Canadian border. The "Continent," however, is generally held to include South America, which has several peaks much above 20,000 ft.

Dr. Cook's main purpose in his expeditions of 1903 and 1906 was to ascend Mount McKinley; and this arduous task was rendered more difficult by the fact that the country around its base was largely unexplored. His first journey—in which he crossed the range by a western pass, and attempted the ascent from the north—resulted in failure; but it was invaluable as a reconnaissance of the best means of approach to the great peak. In 1906, with a larger party and a more complete outfit, he renewed the siege from the south-west; and after two months of hardship, in which the party were "continuously drenched with ice-water," his efforts were again foiled. But having returned to the coast for a few days, he made one more plucky attempt, a little further to the east, and this time, with one companion, he reached the summit on September 16th. At that late season the cold was almost unbearable, and increased the strain upon the bodily powers which was the natural effect of so high an altitude. When at the top, he could see at once the Yukon Basin at the Arctic Circle and the Pacific Ocean—each more than two hundred miles away.

No one, we fancy, has climbed above 20,000 ft. at much more than half this distance from the Equator, so that in the circumstances the ascent was a notable feat of human endurance. Dr. Cook, however, is a seasoned Polar explorer. If report speaks truly, his non-appearance in Greenland, after an attempt to reach the Pole, caused considerable anxiety; and it is to be hoped that what he here calls the inveterate "return-habit" of explorers has not led him into disaster. He ascended the Greenland ice-cap with Peary in 1892; and six years later he was surgeon to the Belgian expedition which was the first to winter within the Antarctic Circle. His volume on the latter expedition, quaintly entitled 'Through the First Antarctic Night,' displayed considerable literary power; and in the present work, which is of a slighter character, he sometimes rises to eloquence. The part which describes the successful ascent is especially well written; and he virtually leaves his reader in the clouds, for the return from the "Top of the Continent" is dismissed in a dozen lines.

It is something like bathos to descend in the Appendixes to such matters as 'Railway Routes in Alaska' and 'The Geology of the Region,' with two other articles—all by different writers; but these papers are important from a scientific point of view, though the ordinary reader will probably skip them. There are seventy admirable illustrations; but we presume that 'On the Brink of an Arctic Inferno' is not a photograph, like most of the others, but a drawing by a rather imaginative artist. It must be bad enough to have to encamp on an ice-slope at an angle of sixty degrees, without having to descend many feet to photograph that camp. There is a fairly good map, but the author's various routes are not marked on it, and many of the names which he mentions in the text are omitted.

THE JUBILEE OF THE SOCIETY OF ANTHROPOLOGY OF PARIS.

FROM the 7th to the 10th inst. the Anthropological Society of Paris celebrated the fiftieth anniversary of its foundation by the great Broca. Thirty-five delegates of foreign societies were in attendance to congratulate the Society on this auspicious event. From this country delegates were sent by the Royal Anthropological Institute, and the Universities of Oxford and Cambridge; and from India delegates were sent by Bombay, Madras, and Bengal.

The Anthropological Society of Paris was founded in 1859, the year of the publication of Darwin's 'Origin of Species.' We can hardly realize, in these days, when anthropology is established as a science, the suspicion with which it was regarded fifty years ago. It was looked upon as a thing which might prove dangerous to Church and State. It is mentioned by Cunningham that the first attempt to found an Anthropological Society in Paris, in 1846, was rendered futile by the intervention of the Government; and when finally, in 1859, the Anthropological Society of Paris was formed, its illustrious founder was bound over to keep the discussions within legitimate and orthodox limits, and a police agent attended its sittings for two years to enforce the stipulation. The same fear of anthropology as a subject endowed with eruptive potentialities was exhibited at Madrid, where the Society of Anthropology after a short and chequered career was suppressed. In contrast to this, it is interesting to note that Madrid sent four delegates to the celebration at Paris.

The proceedings were of a most interesting character. On the evening of the 6th an informal reception was held in the Café Voltaire, where the delegates had an opportunity of making each other's acquaintance. Next day, Wednesday, there was a formal meeting in the Amphitheatre of the Faculty of Medicine, presided over by a representative of the Minister of Public Instruction. An address was delivered by the President of the Society, and a report on its history since its foundation by the General Secretary, Prof. Manouvrier. Reports were then made by the foreign delegates on the state of anthropological science in their respective countries.

Thursday was devoted to a visit to the Ethnographic Museum at the Trocadéro, a breakfast on the Eiffel Tower, a visit to the Guimet Museum, a reception at the Hôtel de Ville in the afternoon, and a reception by Prince Roland Bonaparte in the evening.

On Friday there was a sitting to hear communications from various savants. One of these was of considerable interest to anthropologists in this country. This was an exposition by Dr. Raymond of the features of the Galleyhill skull, which was exhibited by Dr. Corner of London. The Galleyhill skull has hitherto been regarded by anthropologists in this country as undoubtedly Paleolithic, but this belief was challenged by some of the Continental anthropologists, chiefly the Belgian. The skull is not of the Neanderthal type, and it is important that the geological evidence of its age should be thoroughly investigated—a task which might well be undertaken by a committee of experts in this country.

In the afternoon a visit was paid to the anthropometric bureau of M. Bertillon, where the elaborate system of anthropometric identification which has been worked out was explained by its distinguished inventor. A visit to the Museum of Natural History followed, and there, among many other interesting things, the visitors had an opportunity of seeing the fine specimen of a Neanderthaloid skull found in Central France last year.

The celebration, concluded on Saturday, was followed by an excursion to Amiens on Sunday to examine the excavations at Montières and Saint-Acheul.

SOCIETIES.

CHALLENGER.—June 30.—Dr. A. E. Shipley in the chair.—Mr. C. T. Regan exhibited and described sketches which he had made in the New York Aquarium illustrating the colour-changes which he had observed in tropical sea perches from the Bermudas. In one case an individual specimen exhibited successively the characteristic coloration of three so-called "species." Dr. H. R. Mill read an account of the recent observations of Prof. Otto Pettersson on tide-like movements in deep water, based on a set of daily observations on temperature and salinity made at close intervals from surface to bottom in the Gullmar fjord when covered by ice between January 30th and March 25th of this year. The effect was that of an invasion of sea water from the Skagerrak twice in a lunar period, followed by a withdrawal of sea water and the filling-up of the upper part of the fjord with brackish land water in rhythmical succession; and Prof. Pettersson inclined to the belief that these movements were of tidal origin. Dr. Mill pointed out that Sir John Murray and he had shown that similar effects of a non-periodical kind were produced in sea- and fresh-water lochs of Scotland by the action of wind, and that he had shown analogous effects on the Atlantic coast of the Hebrides. He was of opinion that the movements recorded by Prof. Pettersson were rather of the nature of a seiche, with which, according to Sir John Murray, the period of fourteen days would fairly correspond in the Skagerrak.

Science Gossip.

THE Report on the Research Work of the Board of Agriculture and Fisheries in relation to the Placé Fisheries of the North Sea, Vol. II., Special Statistics (4s. 5d.), has been issued as a Parliamentary Paper.

THE *Rapport annuel sur l'État de l'Observatoire de Paris* for 1908, just received, is the first issued by the new Director, M. Baillaud. He pays a tribute to the zeal with which his "collaborateurs" have worked, and wishes especially to acknowledge the services of M. Fraissinet, secretary of the Observatory. The meridian work has been carried on systematically, as before, under the immediate superintendence of M. Boquet, the subjects of observation being the sun, the moon, the inferior planets, and circumpolar as well as fundamental stars. Some important changes have been made in the adjustment of the photographic meridian instrument. The great equatorial *coudé* has been devoted especially to stellar spectroscopy; but the Paris section of the Astrographic Catalogue and the photographic atlas of the moon have also been continued. Small planets, comets, and casual phenomena have been observed with the smaller equatorials, and improvements have been effected in several of the instruments. Stellar photometry has also been regularly pursued. The work connected with the photographic chart of the heavens has been, as before, under the immediate charge of M. Puiseux, and is now nearly completed. With the terrace equatorials, under the direction of M. Bigourdan, valuable observations of Morehouse's comet, and of double stars, nebulae, and other special objects, have been obtained; and the results of some of these have from time to time appeared in the *Comptes Rendus* and other publications.

WE regret to notice the death of an Hungarian astronomer, Eugen von Gothard, at the comparatively early age of fifty-two. After working for some years at O-Gyalla, he erected an observatory at the family seat at Herény, and obtained a large number of astrophysical and astrophotographic results there. Recently he had succeeded in procuring a 7-inch Merz objective, and was engaged in the mounting of the telescope, when death prevented its completion.

FINE ARTS

TENNYSON CENTENARY EXHIBITION.

THE manuscripts and autograph letters in the collection at the Fine-Art Society's Gallery are probably of as much interest as the portraits and illustrations. Of the portraits, Mr. Legros's drawing (uncatalogued) is by far the finest, a sincere and impressive rendering of a fine head. None of the other presentments has the same nobility and carries the same conviction, the early portrait by S. Laurence (40) being apparently rather an example of the fashionable romanticism of the period than a trustworthy likeness; while even Mr. Watts's head (96) betrays somewhat too obviously a preoccupation with the ambition of doing a portrait in the manner of Van Dyck. Millais's life-sized version (95) is forcible and convincing, but hardly inspired. Woolmer's bust (74) is better, and very like some of the more serious undergraduates of the Oxford of to-day. Sir H. von Herkomer (63) secures little of the poet but his untidiness in hair-dressing; while the water-colour by F. Sandys (85) is marred by the dandified pedantry which spoils all

but the occasional best work of this artist.

Altogether, in spite, or perhaps on account of his care for a suitable dignity of presence, Tennyson does not appear to the critic of art to have been very happy in his portrait painters. With his illustrators he was uniquely and immediately fortunate, and though the cutting-away by wood engravers of the original drawings leaves the organizers of the exhibition with nothing but a few retouched proofs, a few preliminary studies, to show—things nowise intrinsically superior to the illustrations in the ordinary edition many of us possess, and were brought up on—yet the sight of these beautiful prints from Moxon's famous edition reminds us of the closeness of the bond which united the author and the illustrators of that delightful volume. By the Millais of that day—see illustration to 'Edward Gray' (38)—the poet's sentiment was translated into another art with no loss of poignancy; and in Rossetti and the youthful Holman Hunt (47, 62, 93, 99) he found masters of a many-hued enchantment at least equal to his own. Upon all of them he exerted a strong temporary influence—an influence from which certain lesser artists never emerged. Mrs. Allingham's work is steeped in his sentiment, and No. 58, *The Green Glade, Farringford*, is a charming example. Arthur Hughes, an artist occasionally of great delicacy, is less favourably represented. Tennysonian in sentiment, his illustrations to Tennyson are less satisfactory than the drawings, for example, which he did for George MacDonald's 'Back of the North Wind.' A collection of his best work might make an interesting exhibition.

A curiously modern sketch by Edward Lear, *Enoch Arden's Island* (68), stands between the work of these artists and that of the later generation to whom the poet's work is mainly an excuse for picturesque costume-painting. Mr. Claude Shepperson's *The Revival* (124) is a clever example of the latter. Dexterous as it is, it remains, by comparison with the early illustrations, merely a matter of externals.

OTHER EXHIBITIONS.

In spite of his great popularity in artistic circles, Browning never found contemporary illustrators as did Tennyson, and this puts Miss Brickdale in her collection at Messrs. Dowdeswell's Gallery in a better position than the latter-day illustrators of the Laureate. Browning's illustrator is perhaps justified in taking his poems as an excuse for picturesqueness of detail, for that was undeniably characteristic of him. He might almost be described as a product of the grand tour, and the father of all the army of cultured tourists who have followed him. For all that, his picturesqueness had a range from the sordid to the grandiose which is beyond Miss Brickdale, and she is best when essaying an innocent gaudiness which makes no pretence to the passion or the comedy of her author.

At the Baillie Gallery, among much less important work, are some water-colours by Mr. W. A. Wildman of considerable promise. Of slight and flimsy character, they yet show a power of catching the possibilities of design from the accident of appearance which only needs a little more trustworthiness and rather more sustained effort on the part of the artist to become noteworthy. *Petit Palais* (12), *The Seine, Caudebec* (23), and *Hyde Park Corner* (38) are good examples.

ART AND ARCHÆOLOGY.

Great Masters of Dutch and Flemish Painting. By W. Bode. Translated by Margaret L. Clarke. (Duckworth & Co.)—This book, which has lately been translated from the second edition of Dr. Bode's 'Rembrandt und seine Zeitgenossen,' published in 1906, is likely to hold an important place among works on Dutch art for some time to come. It is in many ways an improvement on the German edition as it has an exemplary Index and some forty illustrations. It is scholarly in construction, wise in its general conclusions, and in every way worthy of its author. The eminent German critic has given us the results of well-stored information, laboriously garnered facts, and carefully sifted deductions. With the few exceptions to which we draw attention the book is thoroughly up to date and unusually accurate.

The opening chapter deals with Rembrandt, on whom Dr. Bode is exceptionally well qualified to write, having been for many years engaged upon a monumental work on that Dutch master. It is stated on p. 8 that

"Italian art knows the Gospel only through the medium of the Church; Dutch art, thanks to Rembrandt, derives its knowledge straight from the Bible. The former pranks itself in the stately antiquated raiment of the Catholic Church, the latter in the modest garb of the Protestant bourgeois of Holland."

This is, of course, true within certain limitations, the events of the sixteenth century having liberated the spirit of the artist from his bondage to tradition.

One of the most illuminating passages in the book is the summary of Frans Hals's artistic development:—

"At first the colouring is vigorous, the tone deep, the execution careful; then, in the twenties, the colour becomes rich, the treatment bold and broad, the light diffused; till, under Rembrandt's transitory influence, the local colours become subordinate, the light more concentrated, the tone much greyer. This general greyish tone, which is always characteristic of the artist, has at first a deep gold sheen, then it turns into olive-green; later it becomes more ash-grey, and at last almost black, but as a rule remains luminous and thickly laid on. And as the artist gets more and more sparing of his colours, so the representation becomes broader and broader, more and more sketchy. If we may judge of the mood of the artist from the tone of a picture, then the grey colouring of Frans Hals's last pictures betrays sad days and low spirits: a relic of the past, almost deserted by his friends, with no inner moral support, the world is grey to him; he will no longer give it its fresh colours, will scarcely allow it its natural form.... In his last pictures he only gives his figures drawing and colour enough to make them appear like living beings. And yet how life-like they are; what a mighty paw has thrown them on the canvas!"

It is a just estimate of Hals's art, but why does the translator make use of so extraordinary an expression as "paw"?

The Dutch genre painters who worked under the influence of Rembrandt are next passed in review. Vermeer van Delft's 'Christ in the House of Mary and Martha,' the picture referred to on p. 56, is in the collection of Mr. W. A. Coats at Skelmorlie Castle, and not in the "Coets Collection at Glasgow." The same master's 'Milkmaid' is no longer in the Six Collection (p. 61), but passed into the Rijks Museum some fifteen months ago, after the publication of Dr. Bode's original work. Reference might have been made to the 'Soldier and Laughing Girl,' which is in a private collection in London and is an important picture.

It is, of course, impossible in fifteen short pages to do more than sketch the life-work of Terborch, but the similarity of pose of the 'Lady playing the Lute,' in the Cassel Gallery—an illustration of the picture is given on p. 78—to the lady in the 'Guitar

Lesson' in the National Gallery is so marked that we take this opportunity of drawing attention to it. Dr. Bode reminds us that Terborch came to England, but a ludicrous misprint in the usually trustworthy Index places the artist's "marriage and settlement in Devonshire" instead of at Deventer. It is incorrect to state that the Marquis of Hertford bought the 'Peace of Münster,' now in the National Gallery, at the Delessert Sale. It was never in that collection, but was acquired by Prince Demidoff for his gallery at San Donato, the Marquis of Hertford purchasing it at the Demidoff Sale in 1868, when Sir W. Boxall, Director of the National Gallery, was the under-bidder. The Delessert Sale took place a year later.

It is well said that Jan Steen "half unconsciously obeys the laws of art and works by means of them without our perceiving his intention," but in reference to the subjects he often painted such a sentence as "the barber gives a stout young woman a clyster" (p. 103)—*ein Klistier* in the German edition—might have been better translated.

In his lengthy dissertation on the landscape painters of Holland the author uses his long experience, and whether he is giving his reasons for attributing to Hercules Segers the 'Desolate High Valley' (p. 129), which in the Edinburgh Gallery is assigned to Rembrandt and catalogued as 'A Woodland Scene,' or is pointing out the early date to be found on the signed 'Woody Landscape' by Hobbema, in the same Gallery, or is commenting on "the overpoweringly grand view of the 'Castle of Bentheim,' from the year 1654, in [Mr.] Otto Beit's collection," the learned Doctor's judgment is fundamentally sound and his remarks worthy of very careful consideration.

Again, when he quotes Fromentin's remarks on Jacob van Ruisdael and says that "Fromentin did not know much about pictures, and the study of the development of the Old Masters was really not in his line," the author's comments are as much to the point as when he declares that in Paul Potter's popular 'Bull' at the Hague it is the "storm gathering in the richly diversified distance which is the best part of the picture."

We cannot readily accept the conclusion at which Dr. Bode arrives in claiming that Jacob van Ruisdael is "the greatest landscapist of all time" (p. 171). Surely some reserve might have been made in favour of Turner. In speaking of Ruisdael we naturally recall Turner's 'Port Ruysdael' in the National Gallery, which was painted not later than 1844, and so belongs to his best period. It is perhaps worth noting that this slightly extravagant eulogy of Jacob van Ruisdael occurs in the chapter on Hobbema, and that nowhere in the book do we find the name of Turner, "a single roll of whose brush," as Ruskin was bold enough to say in 'Modern Painters' (vol. i. p. 214), "is more truly impressive of the infinity of foliage than the niggling of Hobbema could have rendered his canvas if he had worked on it till doomsday."

We are told that Albert Cuyp is "primarily a landscapist" (p. 187), although also a "portraitist and animal painter" (p. 194)—why not an animalist?—and the chief points of his pictures are well summarized. Fifty pages of exceedingly interesting matter throw much light on Adriaen Brouwer, who died at an early age "en état de déconfiture," and was, we find, "particularly badly off for linen: one collar, five cuffs, and no shirt," although he possessed "twelve engravings and eight books, a number that was sufficient at that time to justify the name of a library" (p. 261). Dr. Bode's treatment of this gifted and usually under-estimated Dutch-

Flemish painter coincides fairly well with that of Bullart, who has recorded that Brouwer "estoit extrêmement addonné au Tabac et à l'Eau de vie," and was "souvent couvert d'un mechant habit, qui le rendoit méprisable à ceux qui ne scavoient pas combien il excelloit en l'art."

In the two long foot-notes which have, if we remember right, been here added to the original chapter on 'Van Dyck as Fellow-Worker of Rubens' our attention is drawn to the special characteristics which distinguish their works. In this, one of the very best chapters in the book, it is shown that "the master's treatment is fluid, in the earlier period occasionally rather glassy, whereas the pupil lays on his colours dryly and thickly; the latter nearly always paints on canvas, while Rubens prefers wood" (p. 313). Dr. Bode apparently is unaware that the 'St. Martin' at Windsor has long ceased to "go under the name of Rubens," and is now catalogued in the Royal Collection as a work by Van Dyck. It must be a great many years since Dr. Bode made his notes on the Dulwich Gallery, as the 'Samson and Delilah,' which he refers to as a "large picture under the name of Rubens in the Dulwich Gallery" (No. 168), and considers to be "a coarse very early work by Anton van Dyck," has for at least sixteen years been catalogued as painted in the 'School of Rubens' (No. 127). Not every reader will realize that the "small copy" which Van Dyck made of Rubens's "three-sided [*sic*] altarpiece in the Frauenkirche in Meehlín" (p. 321), which is omitted in the Index, is now in the National Gallery.

In the chapter on the last period of the work of Rubens and the influence of his second wife, Helene Fourment, it is fully demonstrated that many of the artist's best pictures, including the 'Castle of Steen,' at Trafalgar Square, were painted "principally as the outcome of the artist's delight in his young wife's beautiful body, which he has glorified in the most different positions in all these paintings" (p. 336).

The work of the translator, although painstaking, leaves something to be desired; such expressions as "documental certainty" (p. 318), "colouristic" (p. 88), "unpretendingness" (p. 190), and "colour-concert" (p. 59) should not have been allowed to pass. The German has in many cases been too literally rendered; such a phrase as "an enjoyment which even the most starched scholar [*prüdeste Gelehrte*] may permit himself" (p. 238) means little or nothing in English. "Every movement in Terborch's pictures" is described as being "discreetly lively" (*fein belebt*) instead of "exquisitely life-like." The frequent use of "from," for of in such terms as "from 1640" becomes irritating; and *Blätter* is translated "leaves" instead of "sheets" in innumerable instances. Other slips are "Howard Castle" for Castle Howard (as in the German edition), "Reyust" for Reynst, "Lessar" for Lesser, "Marlborongh," "Birchem," "Pouissin," and "Lichtenstein" for Lichtenstein. There is no mention of Nicolas Elias (Pickenoy), and only one passing reference to Van der Helst.

Dr. Bode is to be warmly congratulated on his book, which testifies on every page to the many years of labour that he has spent in a detailed study of a period on which he writes with great authority and wide knowledge. We have noticed in the case of one or two artists, that his views do not quite tally with the opinion held by Sir Walter Armstrong, the leading authority on Dutch art in this country. The differences are merely those of the Teuton in the one case and the Celt in the other.

The Master Painters of Britain. By Gleeson White. (T. C. & E. C. Jack.)—The aim of this very useful book is to present to that section of the public which does not attach particular importance to the hair-splitting theories of some present-day critics a selection of thoroughly representative pictures, good, bad, and indifferent, painted by the most notable and popular British artists. A short summary is given of the three periods into which English art is here divided, together with a brief sketch of the art of those painters whose works are illustrated, and a short biographical dictionary of the artists. We follow the main currents of æsthetic developments in England during the last hundred years or more, and the reader is assisted to form for himself an opinion of the interdependence and indebtedness of the numerous artists from Hogarth to Mr. Byam Shaw.

It is stated that "the pictures have not been selected to support any given theory of art, but to represent catholically all the different schools." The title, 'Master Painters of Britain,' is apt, but includes some artists who can hardly be said to deserve it according to modern standards.

The book being a cheap reissue, it is natural that certain errors and omissions in the text-books and official publications of a decade ago should find an echo here. The name of Alfred Stevens is not once mentioned, yet within the last eight years over ninety of his studies, sketches, designs, and pictures have been acquired by the National Gallery of British Art. Although it is stated that "the fugitive pigment which Reynolds used has caused the once famous 'Holy Family' to decay, so that it is no longer exhibited in the National Gallery" (p. 20), the picture has for over a year been once more publicly exhibited at Trafalgar Square.

We are led to suppose that Sir Wyke Bayliss is still living, but he died over three years ago. Old Crome's birth is inaccurately placed in 1769, and Wilkie's death in 1840. Zoffany, who is entirely omitted, has just as good a claim to inclusion among painters of the English School as has Fuseli, whose nonsensical 'Three Witches' is illustrated on p. 52. It is rather surprising to find in the Introduction that Rubens is to be classed among "the European masters of secondary rank." What are we to say to the selection of the inferior 'Galiot in a Gale,' now in the National Gallery, as a typical work by Cotman? It has more than once been pointed out in these columns that the 'Galiot,' which was bought for the large sum of 2,310*l.* at the sale of the collection of Mr. James Price in 1895 under the title of 'A Grand Marine Subject,' is one of the unfortunate purchases made by the Gallery in the closing years of the last century. The best modern critics have never believed in it. It has, nevertheless, been accepted as a suitable illustration.

The paramount importance of Reynolds, Gainsborough, Turner, and Constable is commented upon at some length and in felicitous terms. The criticisms of the other painters and their pictures have been conscientiously written, and the provenance of the more important works is briefly set out. But why are the measurements not given of any of the hundred and sixty-four illustrated paintings? The author does well in drawing the attention of the reader to a statement in the preface to Henley's 'Century of Artists' to the effect that "to the public at large a picture is interesting in proportion as it is anti-pictorial."

Some such warning is needed when the intelligent beginner is confronted with a collection he will regard as more or less authoritative.

One of the best passages in the book occurs in the life of Fuseli, in whose works, it is said (p. 52), we meet with "the first notable examples of a melodramatic use of the grotesque, which found perhaps in Gustave Doré its most complete expression. Although neither of the two can be ranked among the greatest painters of the world, yet in each there is a certain extravagance of fancy peculiarly effective in rousing the enthusiasm of the populace." Fuseli, who has at last been banished from the National Gallery, and Doré are instances of great reputations which have been hopelessly submerged by different standards of artistic taste.

In spite of the shortcomings indicated, we anticipate that this book will have the wide sale it deserves; we know of no other publication which gives so good an epitome of British art, exemplified by so many illustrations at such a small price.

A Guide to the Exhibition illustrating Greek and Roman Life. (British Museum.)—Various opinions are held as to the duties of a museum staff. While some think that those duties should be educational as well as administrative, others assert that the staff should not be expected to do more than acquire, preserve, arrange, and catalogue the antiquities or other objects for the custody of which they are responsible. In the case of a great national collection such as the British Museum, it is doubtless undesirable, as well as impracticable, to expect from its officials any direct instruction of the public, although the generosity and courtesy with which their knowledge is placed at the disposal of students and other inquirers are well known. But the bringing together of an exhibition to illustrate Greek and Roman life affords an object lesson which only needs to be known to be widely appreciated; and the Guide to this exhibition which is now published not only facilitates its use, but also provides a convenient handbook of antiquities.

This publication is fully illustrated, and in these illustrations the objects to be seen in the Museum are supplemented by others which fill gaps in the collection or explain more clearly the use of the various articles; there are also numerous references to objects elsewhere in the Museum which serve the same purpose. The list of contents is too long to quote, for it contains twenty-nine headings; among these are included such subjects as Religion and Superstition, Drama, Athletics, House and Furniture, Dress and Toilet, Medicine and Surgery, Music and Dancing, and Education, Toys, and Games. A study of the Guide, or, better still, a visit to the collection with the Guide in hand, helps one to realize in a vivid way the life of another age in all its employments and amusements. One can imagine nothing more stimulating to school children, and it is to be hoped that masters will avail themselves of this new opportunity of showing their classes how the men, women, and children of whom they read actually lived, worked and played. The whole book is admirably carried out by the staff of the Department, and even scholars and advanced students will find in it much exact information such as it is not easy to find collected in any other place. It should be added that the low price—only one shilling and sixpence—places it within the reach of all.

Fine-Art Gossip.

A 'HOLY FAMILY' (No. 2293) by Luca Penni, which was bequeathed to the National Gallery by Mr. George Fielder, and was mentioned in the recent Annual Report, is now hung on the east wall of Room VI. It is a very small picture on panel.

A NEW selection of Turner's water-colours is now exhibited in the Arundel Room.

THE landscape and marine painter Prof. Hamacher, whose death at the age of forty-four is announced from Reinerz in Silesia, was a pupil of Hans Gude. His pictures obtained almost immediate recognition. He won the gold medal at the Berlin International Exhibition of 1896, and had just obtained the first prize, given by the City of Berlin, for his pictures in the exhibition of this year.

A FULLY illustrated article, by Mr. W. Roberts, on the collection of Old Masters recently sold by the King of the Belgians to a Paris dealer, will appear in the August *Connoisseur*.

AMONG the contents of the August *Antiquary* will be an illustrated account of 'Neolithic Implements discovered at Stifford, Essex,' by the Rev. B. H. Wortham; a paper on 'Prerogative Mills in Furness, and Seigneurial Mills in Canada,' by Mr. R. O'Neill Pearson; 'A Chat about Chests and Coffers' (illustrated), by Mr. F. C. Hodges and Mr. W. A. Dickens; 'The Abbey of St. Eloy, Noyon,' by Mr. J. Tavenor-Perry; 'An Ancient Gate-Post' (illustrated), by Mr. Abraham Newell; and a retrospective review by Mr. Michael Barrington of 'A Famous Publication of the Strawberry Hill Press.'

THE Académie des Beaux-Arts announced on Saturday last the results of the recent *concours* for the Prix de Rome. The Grand Prix is won by M. Armand P. G. Bodard, a native of Bordeaux, and pupil of M. Gabriel Ferrier. The next prize is taken by M. Jean E. M. Tourné of Agen, and a pupil of M. Cormon; whilst the third goes to M. Merle, the youngest of the three successful students (he was born in 1883 at Laval), also a pupil of M. Ferrier.

THE death is announced of Mr. Robert D. Evans, a well-known picture collector of Boston, at the age of sixty-seven. Mr. Evans made a fortune in business, which enabled him to form a fine collection of pictures by Early English artists, Reynolds, Romney, Lawrence, and others. He was a Trustee of the Boston Museum of Fine Arts.

A MONUMENT was erected on Monday last at Brussels to the memory of the Belgian sculptor Julien Dillens. The monument is the work of M. Jules Legae, and the portrait of Dillens shows him in profile, whilst the summit has an enlargement in bronze of Dillens's own "figurines" of 'La Renommée.'

THE death in his forty-sixth year is reported from Halberstadt of the genre painter Paul Meyer, whose pictures, dealing mainly with the rococo period, achieved considerable success both at home and abroad.

MR. TANCRED BORENIUS, of Helsingfors University, is preparing a detailed study of 'The Painters of the Vicenza,' which will be issued in the early autumn by Messrs. Chatto & Windus. Special attention is given to Bartolomeo Montagna and to Giovanni Buonconsiglio (il Marescalco), of whom no adequate account has hitherto been published.

IN the June number of the *Emporium* Signor Guido Marangoni writes on Girolamo Giovenone, and reproduces several of his works, among them a 'Nativity' in the Gallery at Vercelli, signed and dated 1513; the well-known altarpiece at Turin, dated 1514; and an unsigned picture in the Oratory of S. Bernardino at Vercelli, which the writer claims as a work by Giovenone, though some critics ascribe it to Defendente Ferrari. Two other paintings at Vercelli—a fresco of St. Catherine (from S. Giuliano) and a panel of St. Ambrose (from S. Francesco)—he also ascribes to Giovenone, though to judge from the reproductions, this attribution seems hardly justified. The St. Catherine appears to be by a painter closely allied to Gaudenzio Ferrari; the St. Ambrose has long been ascribed to Gaudenzio himself, an attribution undoubtedly correct, in spite of documentary evidence which apparently points to Giovenone. This painter is known to have executed an altarpiece for the church of S. Francesco between 1527 and 1535, representing St. Ambrose with SS. Gervasius and Protasius; the documents containing the contract and payment for this work were published by Colombo ('Documenti e Notizie intorno gli Artisti Vercellesi,' pp. 280, 284); but Signor Marangoni's identification of the existing composition of this saint with the central panel of Giovenone's lost altarpiece is not convincing, and argues a too blind adherence to written documents, which has led the writer into ignoring the evidence of the picture itself.

IN discussing the question of Giovenone's artistic training Signor Marangoni accepts Morelli's opinion that Macrino d'Alba was his master, and must have had a considerable effect upon his development. This contact with Macrino may serve to explain certain extraneous influences often noticeable in the works of Giovenone—a painter, it must be remembered, who never quitted Piedmont. Many documents relating to Giovenone were published by Colombo as far back as 1883, including contracts for paintings, deeds relating to property which he had acquired, his last will, and a great number of minor notices relating to him, his sons, and his descendants (Colombo, *op. cit.*, pp. 271-328, 404). From these it is clear that the painter belonged to a family of Novara, though he lived and worked at Vercelli; and it is also certain that he died there between August 27th and September 9th, 1557 (*op. cit.*, p. 317), the date 1555, given by Colombo (p. 316) in one document, in which Girolamo Giovenone is spoken of as dead, being evidently a misprint for 1557.

EXHIBITIONS.

SAT. (July 24).—Mr. F. Dorrien Thornton's Water-Colours of Spanish Cathedrals, New Dudley Gallery.

MUSIC

OUR LIBRARY TABLE.

Songs with Pianoforte Accompaniment. By Frederick Delius. (Breitkopf & Härtel.)—The composer of the songs before us has written many works, and though he seems at times complex, and at other times far-fetched in his harmonies, there is much that is sincere and poetical in his music. There is, in fact, a latent power over which he does not appear as yet to have full control; he is mastered by moods rather than master of them. In setting words to music a composer has to keep within bounds, and in 'Seven German Songs' Mr. Delius rather gains than suffers by his restric-

tions. He likes writing polyphonic music and the use of a large orchestra; but Ibsen's 'Wiegand' demands simple treatment, and here we have it, and in addition refinement and beautiful colouring. The music of Björnson's 'Abendstimmung' is also delightful, while that of his 'Venevil' is equally satisfactory. We name only a few, but all are attractive. To set Shelley's poems to music is indeed difficult. Mr. Delius, however, has been most successful with the 'Indian Love Song.' 'Love's Philosophy' will probably be the most popular, and next to it 'To the Queen of my Heart,' the accompaniment of which is, however, not comfortable for ordinary hands.

Piano Playing. By Josef Hofmann. (Hodder & Stoughton.)—The author, who describes his work as "a little book of simple suggestions," came out as a prodigy, but soon had to withdraw from a career entailing fatigue and excitement. He studied quietly for two years under Anton Rubinstein's guidance, and became an able pianist and a good musician. In the last chapter of his book he professes to tell 'How Rubinstein taught Me to Play,' yet remarks that "he was not a pedagogue in the usual meaning of the word." Rubinstein criticized his pupil, and talked to him mostly about interpretation of music, but the influence of such a man bore good fruit. Mr. Hofmann's hints are sound and helpful. The one on memorizing a piece is very useful, for many players declare they have no memory; as a matter of fact, they simply do not know how to acquire one. We add one word about the recommendation not to attend "poor concerts." To do so frequently would certainly be unwise; occasionally, however, it is profitable. It enables a learner the better to appreciate the interpretations of great works by great pianists.

Bach-Mugellini: Wohltemperirtes Clavier. Erster Theil. (Breitkopf & Härtel.)—This popular edition of the first half of Bach's great work is not only carefully phrased and fingered, but also contains many instructive foot-notes in four languages. Then the ornaments are written out in small notes above the text, and this will prove a comfort to many players who have not made a special study of those used by Bach. It seems strange to find the editor adding ornaments, as in Fugues 1 and 9, but they are evidently wanted; the tendency, however, at the present day in performing old music is to omit rather than to add. The last two bars of the Forkel version of Prelude 12 might have been given, for they are specially interesting. In the first bar in that version the D in the treble bears no natural, and the effect is remarkable; and further, the closing bar has a minor chord. In the previous pedal-point Bach's tie between the second and third bars is omitted in the present edition, and this is in accordance with what Emanuel Bach says, viz., that on the harpsichord "a long holding note in the bass should be struck again as soon as it has nearly ceased to sound." Again, the editor suggests that the theme, in the bass just before the tonic pedal at the close of Fugue 2, should be played in octaves, and in so doing he is fully justified.

Musical Gossip.

The Musical Antiquary is the title of a new quarterly magazine, the first number of which will appear early in the autumn. Each number will contain two or three signed articles by specialists, and there will also be descriptions of rare books and MSS.

and specimens of old music. Prof. Woolbridge, Drs. Ernest Walker and E. W. Naylor, Messrs. E. J. Dent and R. A. Streetfield, and other writers have promised contributions. The magazine will be published by Mr. Henry Frowde.

CHERUBINI'S 'Médée,' produced at Paris in 1797, is to be performed at La Scala, Milan, during the forthcoming season. The work was given at Vienna in 1807, and Beethoven, who was present, greatly admired it. We believe this masterpiece has not been heard in London since the days of Terese Titiens.

THE two principal personages in 'Aida' were impersonated at Covent Garden on Monday evening by Herr Slezak and Mlle. de Lys. As Radames the former was impressive as actor, though not strong vocally; while the latter sang with taste and intelligence, but lacked sufficient dramatic intensity.

The season at Covent Garden virtually ends next Thursday. Two extra performances, however, will be given: 'La Bohème' on Friday, and 'Louise,' the great success of the season, on Saturday.

THE programme of the first festival of the Musical League at Liverpool (September 24th and 25th) has just been issued. On the first day there will be a chamber concert of works by British composers: Messrs. H. Balfour Gardiner (String Quartet), Joseph Holbrooke (Pianoforte Sextet), and J. B. McEwen (Quartet). On the Saturday afternoon, at an orchestral concert, three new works will be produced: a Rhapsody by Mr. Frank Bridge; a Symphonic Poem, 'Isabella,' by Mr. Frederic Austin; and a scena for tenor, 'The Dying Swan,' by Mr. Joseph C. Hathaway. In the evening will be given a choral and orchestral concert, in which the Liverpool Welsh Choral Union will take part. The programme includes 'Fatherland,' for tenor solo, chorus, and orchestra, by Mr. Arnold Bax; a cantata, 'Willow Wood,' by Dr. R. Vaughan Williams; and the Psalm "By the waters of Babylon," by Mr. Havergal Brian. Mr. Harry Evans will be honorary conductor of the festival.

PERFORMANCES NEXT WEEK.

Mon.-Sat. Royal Opera, Covent Garden.
Wed. Miss Amy Sherwin's Song Recital, 8.30, Steinway Hall.

DRAMA

THE WEEK.

COURT. — *The Bonnet Conspirator: a Romantic Comedy in Four Acts.* By Violet A. Simpson.

THE production of this piece at a matinée last week will have served its turn, so far as the author is concerned, if it has taught her that to convert a novel into a play requires more knowledge of stage technique than she as yet possesses. For there seems no doubt, though no mention of the fact was made on the programme, that 'The Bonnet Conspirators' is an adaptation from one of Miss Simpson's stories, and her "romantic comedy" has just the sort of faults one might expect in a novelist turned 'prentice playwright. Small details that might well have been omitted are here emphasized, while important points of the plot are imperfectly elucidated. Moreover, the play is finished off abruptly, not to say clumsily, with loose ends left in several directions.

The refreshing features of her work are the really pretty scenes of comedy and the felicity with which she has caught the manners, etiquette and formalities of speech prevalent in England during the Napoleonic era. Nor are there wanting signs of a carefully thought-out scheme, to which, however, Miss Simpson's lack of experience of the theatre did not permit her to do justice.

The weakness of that scheme lies in her having selected for romantic treatment material that would have lent itself better to farce. The dramatist lays her scenes in an English manor house which would seem to be not far from the South Coast, for smugglers and an emissary of Napoleon make their way to Lady Hephzibah Deane's mansion. The time is immediately after the battle of Waterloo, when Bonaparte was still in hiding and there were schemes afoot for his escape either to England or America. In those days messages passed between England and France under cover of smuggling, and we are to imagine that communications with the object of saving Napoleon from capture are being attempted by means of lace on which has been worked a special cipher. Some of this lace is believed to have been seen on a new bonnet of Lady Hephzibah's, and though her ladyship has always enjoyed the reputation of being a very loyal subject of King George, still, inasmuch as her nephew and niece, Jacques and Marie, are mixed up with smugglers and are half-French in origin, suspicion falls on her and her family. We are shown, therefore, a hunt for this lace, in which Devignes, a young diplomatist of rank, plays a prominent part. Jacques eventually hides it in a pot-pourri jar, and there it is found by Devignes, who for a time thinks he has been deceived by the timid little Marie, whom he has trusted with his love. The girl's struggles between loyalty to her brother and anxiety to deserve her lover's confidence make the situation of the third act strikingly dramatic. But all the fuss about the lace—the peer's desperate attempts to get a look at Lady Hephzibah's bonnet and his impounding of this article of head-wear—produces an effect that is ludicrous rather than exciting.

The occasion was memorable for a charming piece of acting supplied by Miss Leah Bateman-Hunter, a young actress who has wistful and appealing looks, and gives the heroine a nervous, half-frightened manner that is appropriate. But there were other performances which deserved commendation: Miss Lizzie Webster's in the part of a delightfully prim and old-fashioned spinster, and that of Mr. Harcourt Williams as the chivalrous but explosive diplomat; whilst Mr. Leon Quartermaine's study of a military commandant who shows constant disgust at having to play the spy on old friends was very finished.

Hymenæus: a Comedy acted at St. John's College, Cambridge. Now first printed, with an Introduction and Notes, by G. C. Moore Smith, Litt.D. (Cambridge, University

Press.)—It seems probable that of the considerable number of academical plays written in Latin and acted in the reign of Elizabeth a small number only have survived. Of like plays that have appeared in print the best known is Ruggle's 'Ignoramus,' which belongs to the reign of James I., and was acted by the King's Scholars of Westminster as late as 1793. Of the two, that which Dr. Smith now prints is of the more lasting interest. It seems to have been written in 1578, and performed in that or the following year. The plot is taken from Boccaccio, as Ruggle took his from Giambattista Porta, whose play was itself based upon the 'Pseudolus' of Plautus. To his original the author of the present play made additions which are in the manner of Terence, and in particular recall the 'Eunuchus.' Its original title is not known, that which appears above merely indicating the speaker of the prologue. In form it follows the Latin comedy, there being but one scene, and the action taking place in the street. For its date it is a remarkable play, and it might be difficult to name any earlier comedy from an Englishman's pen that is better.

It is in some points like a comic version of 'Romeo and Juliet.' The lady (she can hardly be called the heroine) of the piece bears by a coincidence the name of Julia, but is in intention less innocent than Juliet, for she calls in no Friar Laurence before she admits her lover to her chamber. But her purpose is for the moment frustrated. Her thirsty Romeo swallows by mistake an opiate prepared for her father, who was to be cut for the stone. The supposed corpse of Erophilus is taken away in a chest, and meets with some unpleasant adventures. The arrival of his father, and the explanation of the doctor who had prepared the opiate, lead to a more happy conclusion than appears in the original tale. The plot is well constructed, and the characters drawn on broad lines. The author has at any rate succeeded in reproducing the more superficial qualities of the Latin comedians. What is even more remarkable in an academic play is the entire absence of pedantry. That this was not always the case with such works we may infer from the title of a comedy presented before the Queen at Oxford in 1592. It was called 'Bellum Grammaticale,' and two Cambridge scholars, who were there in attendance on Burghley, have left it on record that it was "but meanly performed (as we thought)." It may perhaps be inferred that the actors of our Cambridge play regarded themselves as skilful exponents of their art. We see no reason why this comedy should not still be successful on an academic stage.

Dr. Smith's editorial work leaves something to be desired. Although the author's knowledge is never pedantically used, it is natural that his lines should show not a few reminiscences of the Latin comedians and poets. The editor should have given the original references in all cases or in none. It would seem to have been his intention to supply all, but he has omitted many. For instance, on "quasi tu me non noris, Gothrio," he quotes Terence's "quasi nunc non norimus nos inter nos, Ctesipho." If this citation was necessary, it was equally necessary to refer to the originals of such phrases as "regem hunc esse oportuit," or "istoc est sapere," or "parce et duriter," two of which are transferred entire. If "in longum vale" called for a reference to the Eclogues, then a reference to the 'Æneid' was wanted for "timor, degeneres animos arguis."

Nor does Dr. Smith seem to have taken due account of the metres of his play. On the

line "amorem cæcum narras, at meus videt," he notes that the last word but one might perhaps in the manuscripts be read as *mens*. He would hardly have recorded the possibility if he had seen that with the alteration the line would not scan. In fact, the metrical principles of these plays seem not to be understood, at any rate by most of their readers. The earlier academic plays, all or some, were written in hexameters. That this was the case with 'Progne,' a tragedy by James Calphill, presented on Elizabeth's visit to Oxford in 1566, is clear from the extant fragments. The verse system here was accurate enough, but in following Terence the Elizabethan dramatists were dealing with metres which they had not grasped. It can be shown, though the proof would require some space, that all their divergences come from a misunderstanding of their originals. They read their Terence with more attention to stress than to quantity. Hence they sometimes give us such a sound line as

respondet ex convivis alter Horatius,

a line which Terence might have written; and then again, under the belief that the scansion is the same, such a line as
secari at dolorem qui ferre poterit.

They will write

formosum corpus deformari vulneribus,

because in Terence they might find such a line with *miseriis* instead of *vulneribus*, and they did not see any difference between the two words. Again, as they knew nothing of the theory of a *metrum*, they did not see why they should not write not only *senarii* and *octonarii*, but also *quinarii*, in imitation, we may suppose, of English verse. Now the two manuscripts in which the play exists are not always in agreement, and it seems to us that there are a few places in which they are both wrong. Thus Dr. Smith prints:—

P. Quid tum postea?
G. Et spumam vini.
P. et spumam vini.

However scholars may regret the hiatus and the quantities, these words make a *senarius*, and should be printed as one line no less than
ego rhetoricari non didici sed si mecum.

Again, Dr. Smith prints:—

I. Jam me tempus est introire, Erophile, vale.
E. At si maneres valeres amplius,

where it seems almost certain that *vale* belongs to the second line. These are not solitary instances, and we hope that when Dr. Smith prints the two other plays which he promises he will consider such metrical points.

SOPHOCLES AT THE COURT THEATRE.

THE performance of the 'Electra' of Sophocles at the Court Theatre on Thursday last week, in aid of the Building and Endowment Fund of the Bedford College for Women, was well worth seeing, the acting throughout being always capable, and in one case approaching inspiration. We have been accustomed to see Greek plays divided into two acts, but on this occasion the whole drama—more than 1,500 lines—was acted without a break. An interval would have eased what seemed rather a strain on the audience, and on a character so frequently employed as Electra. Some of the lines (in consequence, possibly, of the feeling that there was much to be got through) were pronounced hurriedly, though not indistinctly; there was an absence of the variety of inflection and indication of feeling which are needed to vary the recurrent iambic no less than the blank verse of Shakespeare. With all due regard for Greek restraint, we think that more emotional stress on certain words and phrases would have been

an advantage. We doubt if those who had an average knowledge of the text were able to follow everything, especially as a pronunciation strange to most scholars was followed.

Two things, however, stood out prominently, and gave the performance real distinction. Miss F. L. Calkin in the exacting part of Electra, whom Sophocles has depicted in turn as rebellious, tender, despondent, and stern, showed remarkable dramatic power, especially in moments of excitement; and the Chorus, led by Miss M. West, was one of the best we have ever seen, the members grouping themselves in effective attitudes, and boasting a leader who was excellent alike in voice and grace. In this play they have much to say of a timid, commonplace sort, and might, with less skilful training, have seemed a mere hindrance to the advance of the action. The Paidagogos (Mr. G. Warre Cornish) delivered the long speech concerning the supposed death of Orestes with a skill which relieved its tedium to modern ears, impatient of any extended monologue; Orestes (Mr. J. C. Ledward) was suitably manly; and Clytemnestra had an Oriental suggestion of opulence which contrasted well with the gloomy garb of Electra. The queen, however, is not in this play a dominating figure, and we cannot help comparing her, to the disadvantage of Sophocles, with the more forceful creation of Æschylus.

The Chorus sang their complaints and comments to music by Prof. Granville Bantock, which struck us as suitable, but not particularly inspired. We were spared, at any rate, the excessive loudness which often irritates the ear on these occasions. A chance seemed to us missed in the opening scene. Surely the darkened stage should have been lighted up slowly to indicate the arrival of the day, and either in the overture, or behind the scenes at the beginning of the play before the human voices, the morning notes of birds should have sounded, in accordance with the lines,

ὥς ἡμῖν ἦδη λαμπρὸν ἡλίον σέλας
ἔφα κινεῖ φθέγματ' ὀρνίθων σαφῆ,
μέλαινά τ' ἀστρῶν ἐκκλείουεν εὐφρόνη.

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